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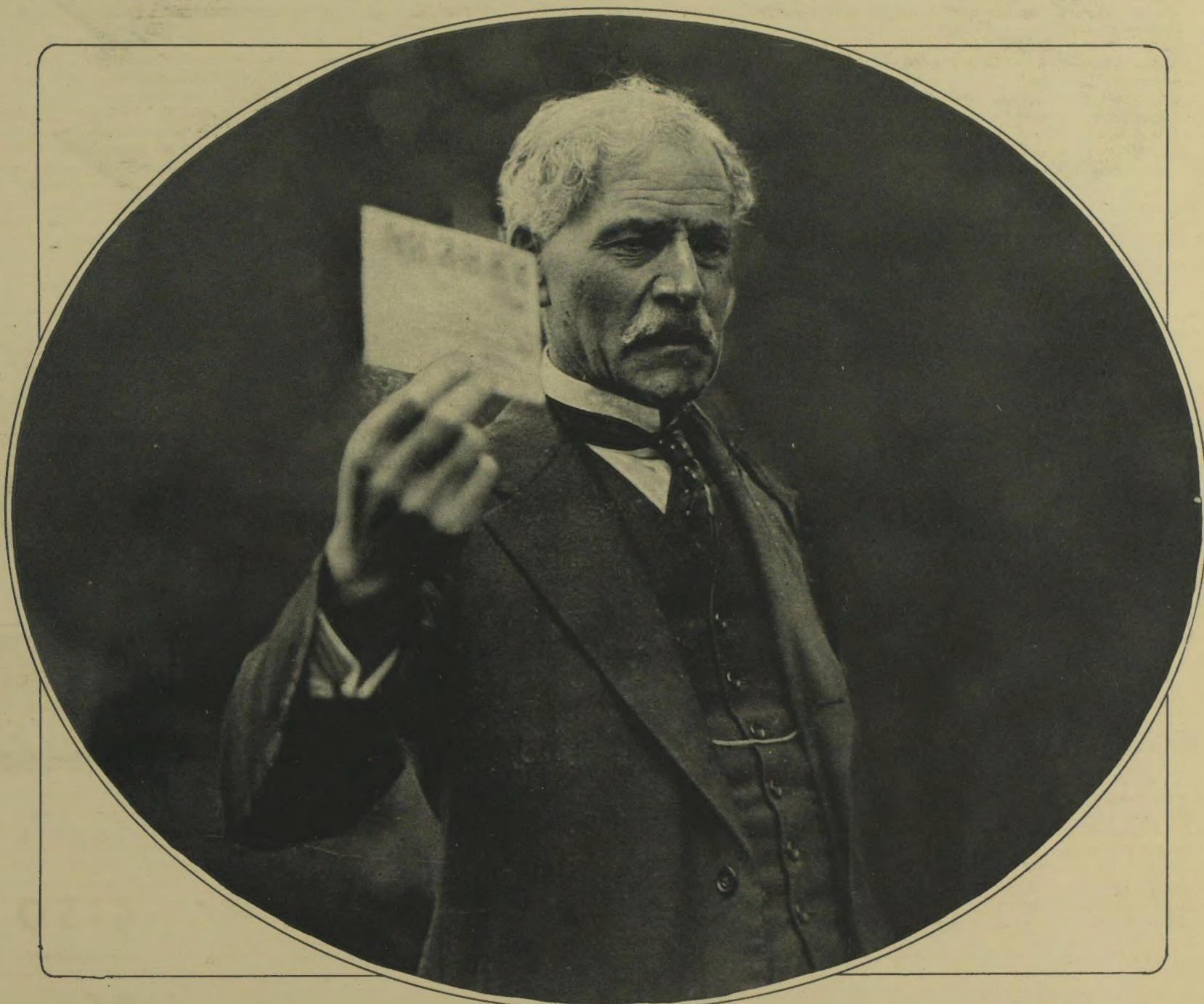
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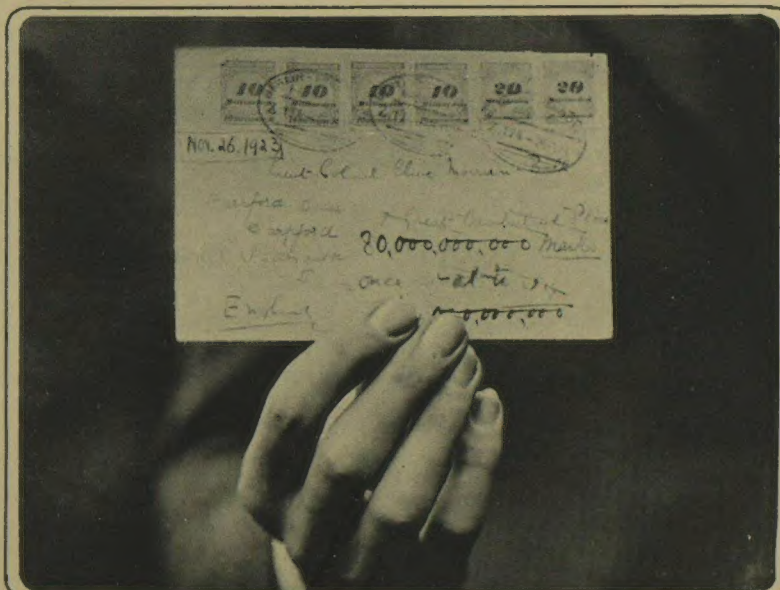
SATURDAY, SEPTEMBER 12, 1931.



THE PREMIER'S PRACTICAL EXAMPLE OF FINANCIAL COLLAPSE: MR. MACDONALD HOLDING AN ENVELOPE THAT NEEDED 80,000,000,000 MARKS (ONCE EQUAL TO £4,000,000,000) POSTAGE FROM BERLIN TO LONDON.

THE Prime Minister recently adopted a popular and telling method of appealing to the nation to stand by him in the financial crisis. In the garden of No. 10, Downing Street he delivered a short speech for the purpose of an exclusive sound-film by British Movietone News, which was first presented in their cinema programmes on September 7. Sound-films were also recorded of similar appeals by Mr. Baldwin and Sir Herbert Samuel. In the course of his address, Mr. Ramsay MacDonald said: "Owing to bad trade we have suffered. The lean kine of the Book of Revelation are in our midst, and as a community we must wisely face our difficulties. I appeal to the nation to do so. If the country gets into straits, or if outside in the world it loses confidence, then the first to suffer

[Continued opposite.



THE ENVELOPE POSTED FROM BERLIN TO LONDON BEARING STAMPS TO THE VALUE OF 80,000,000,000 MARKS.

REPRODUCED BY COURTESY OF BRITISH MOVIE-TONE NEWS, LTD.

[Continued.]

will be the very poorest of our people. We must all join as a united nation and bear equitable sacrifices. I hold in my hand an envelope of a letter posted in Berlin and sent to England at the time the German credit was smashed. You will observe that the postage stamps upon it amount to the colossal figure of eighty thousand million marks, a sum which was once equal to four thousand million pounds sterling. That is the result of a smash of the credit of a country. Those of us who are now in power are not going to allow this country to sink into that deplorable position, and so I appeal to you all to do your bit like men and women, cheerfully and heartily, to regain and strengthen the reputation and the honour which is such a glorious characteristic of the life of our nation."



By G. K. CHESTERTON.

THERE is still a fashion of making fun of the Victorians as very solemn people, but on that point I rather fancy they are still making fun of us. I am very far from being a mere apologist for Victorianism. But it seems to me that in many ways it is they who were frivolous and their descendants who are serious; quite unduly serious. For instance, what is hailed as a new style or a new school in literature often consists of doing as a novelty what a Victorian did long ago as a joke. Thus we have, in Mr. James Joyce or Miss Gertrude Stein, the coining of new words by the confusion of old words; the running of words together so as to suggest some muddle in the subconsciousness. I do not recall the particular examples, but they would think nothing of saying that somebody was "drurgling," meaning "gurgling when drunk," or that somebody else was "widaslepe," meaning that he had fallen asleep at the moment of saying he was wide awake. I do not doubt that they really do this much more cleverly than I can imitate it. In expressing confused ideas, the moderns have great subtlety and sympathy. It is in expressing clear ideas that they generally find their limitations. All that concerns me here is that this literary style is offered to us, with unimpeachable solemnity, as a rebirth of language or a new power in the mind of man.

Now, Lewis Carroll was a very Victorian Victorian. But he did identically the same thing; only he happened to know that it was funny, and therefore he did it for fun. He invented what he called "portmanteau words," with the sense of two words telescoped into one. Thus he explained that "brillig" is a combination of "brilliant" and "grilling"; or that "slithy" is a portmanteau of "lithe" and "slimy." This particular instance happens to illustrate what I mean when I say that I am not a mere partisan. The author of "Alice in Wonderland" is not an ideal being whom I revere, or hold up to be revered. In some respects he was much too Victorian a Victorian. On some matters he really was much too solemn. But he was not solemn about portmanteau words; and the admirers of Miss Stein are quite solemn about them. On an all-round view of cultural traditions and spiritual potentialities, I think it probable that I should very much prefer Mr. Joyce to Mr. Dodgson. But there is no getting over the historical fact that the Victorians could, in fact, invent these fancies, and could enjoy them for the fun of the thing. Whereas, in the general view of life suggested by the later schools, there is no fun and precious little enjoyment.

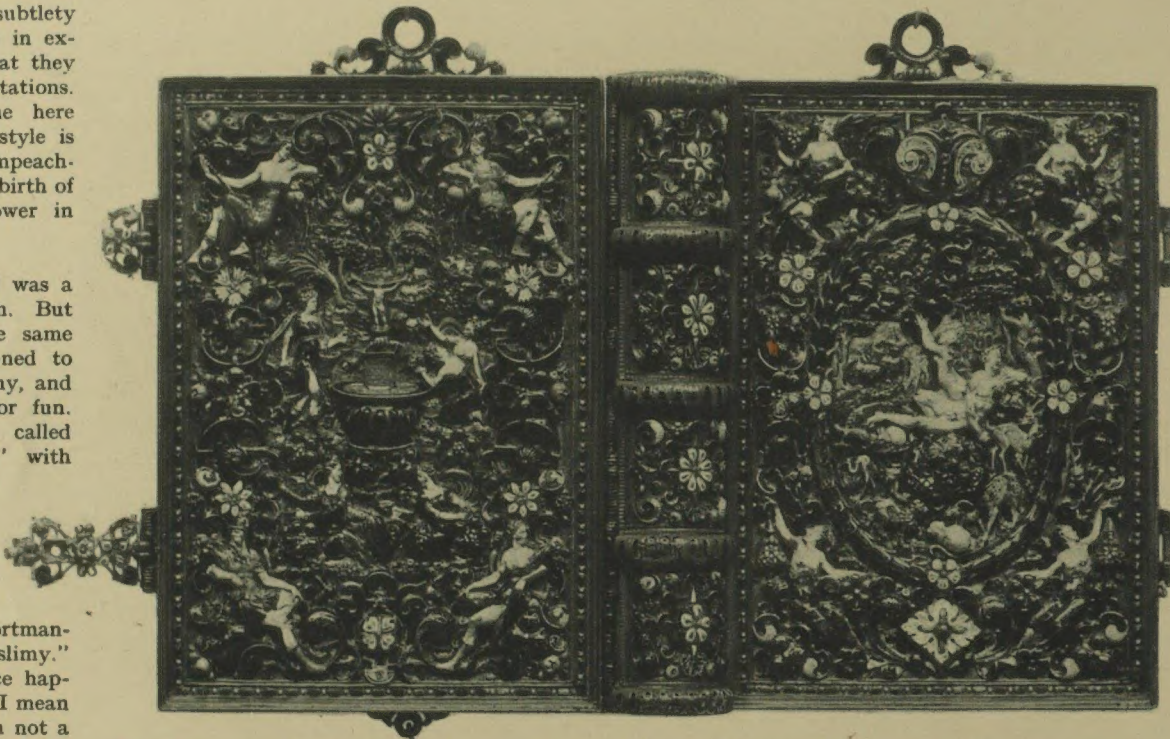
Over and above the light nonsense of the nineteenth century, which anticipated so much of the heavy nonsense of the twentieth, it is curious to note that the whole record is hardly encouraging to the more solemn sort of experiments. For the Victorian Age also had its experiments. The Victorian Age also contained men of letters, and even men of genius, who wrote in new styles regarded as uncommon, ugly, obscure, *outré*, or over-subtle. And the extraordinary thing is that it is exactly

those writers who have faded out of fashion and favour. There is much less intellectual excitement than there used to be about Browning. There is a quite startling silence and indifference about Meredith. Here again I am in no sense dealing with my own preferences, or discussing whether I regret or rejoice in these changes. It so happens that I always have been, and still am, very fond of Browning's work. It so happens that I never did become a pure and perfect Meredithian, in the appreciation of Meredith's work. But I am talking about the facts of fashion and appreciation. And I confess I think it much more likely that there will be a rapid revival of Tennyson than a rapid revival of Browning. I know, as everybody knows, that there is a sort of worship (I am tempted to say a sort of idolatry) of the comparatively straightforward novels of Hardy, and something rather like a negative iconoclasm following the select idolatry once dedicated to Meredith. I do not know why this is so; I do not especially rejoice that it is so; I rather

Thus I have a purely intellectual doubt of the future of fads, and even of fancies unless they are treated frankly in a fanciful manner. I do not think any such experiment succeeds in twisting the tradition of language out of its common tendency. I can easily believe that a book like "Ulysses" is a striking and original book in its place and time; like "Sartor Resartus" in its place and time. But I do not believe that Mr. Joyce has added a new range or direction to literary expression, any more than Carlyle succeeded in turning the English language into a bastard barbaric version of the German language. I can easily suppose that Miss Stein likes having her little joke, especially at the expense of the reader; just as George Meredith certainly liked having his little joke at the expense of the reader. But the fact remains that, at the present moment, the trouble is not that the reader does not understand him, but that the reader does not read him. I grieve to say, from what I know of human nature and history, that I doubt whether posterity will even try to understand Miss Stein. So that she will share her little joke with her Creator until the end; which may be quite a good joke too. But the theory that has been so common of late, the theory that the evolution of literature branches out into new experiments, and always follows the line of those experiments, seems to me to be flatly contradicted by all the facts of literary history. It seems to me an objective fact quite apart from my own preferences; indeed, it sometimes goes against my own preferences. Crashaw and the Cavalier mystics were, in the best sense of the word, fantasists. They were fantasists of whose fantasy I am very fond. But they did not lead away English literature indefinitely to be more and more fantastic; to indulge more and more in topsy-turvy tropes and far-fetched conceits. In a generation or so, English literature was back in the channel that was normal; indeed, rather too normal. It was that poetry of good sense which began in the maturity of Dryden and died on the birthday of Burns.

Nobody knows what will be the fashion a hundred years hence, except that it will almost certainly not be anything that is considered the newest

fashion to-day. If I know that a river has wandered in winding curves from its original fountain, I may be quite unable to guess where it eventually wanders after it has passed where I stand. The one thing I can be fairly sure of is that it will not suddenly begin to go quite straight like a canal. But, as a mere matter of guess-work, given the tendencies of our time, I should think it would be extremely probable that literature will give up all this notion of experiment, and not only return to type, but even to the classical type. I think it much more likely that there will then be a worship of Landor, for instance, or some rather neglected classical classic, than that the whole world will be looking back to Miss Stein as the mother of modern English prose. We see the tendency in the Thomists of France, in the Humanists of America, and I think it is likely to become rather more classical than I like. For I am a romantic person myself; and I also like my little joke, just like Miss Stein.



THE TWENTY-EIGHTH TREASURE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM AS THE MASTERPIECE OF THE WEEK: AN EMBOSSED GOLD AND ENAMELLED BOOK-COVER, SAID TO HAVE BELONGED TO HENRIETTA MARIA; SHOWING THE CREATION OF EVE ON ONE SIDE (ON RIGHT ABOVE), AND ON THE OTHER THE FOUNTAIN OF YOUTH.

This richly enamelled case for a book exemplifies the remarkable degree of technical skill attained by the jeweller during the later days of the Renaissance. It is of embossed gold decorated with opaque and translucent enamel. The Creation of Eve provided the subject of the central panel on one side, whilst on the other is the Fountain of Youth. Enamelled bosses, some in the form of flowers, have been substituted, perhaps by the maker himself, for the precious stones which evidently formed part of the original design. It was at one time, almost inevitably, attributed to the hand of Benvenuto Cellini; but modern criticism prefers to regard it as South German work of about 1600. There is nothing inherently improbable in the tradition that it was once the property of Henrietta Maria, Queen of Charles I. It was acquired by the Museum in 1864 from Elizabeth Lady Dunsany, at the price of £700.

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

prefer the pantheism of Meredith to the pessimism of Hardy. But it does suggest that there is a mistake somewhere in the current theory that the eccentric of one age is the centre of the next. Browning has not left a dynasty of Browning's writing in Browningese. Meredith has not left a new literature, full of the typical fancies and freedoms, twists and turns, of the true Meredithian dialect. There is a moral to the Victorian Age, and it is a lesson of something to avoid. But it is rather a warning against being unconventional than merely against being conventional. We have many odd writers, writing in odd styles, in our own time; and they may or may not retain influence in later times. But I cannot remember a single Victorian with an odd style whose odd style is now of any advantage to him; not Carlyle; not Browning; not Meredith; not Doughty. The one solitary exception I remember, whose name has somewhat floated to the surface again of late, is that of Gerard Hopkins.

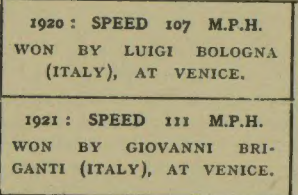
THE UNCONTESTED SCHNEIDER TROPHY: PREVIOUS WINNERS AND THEIR SPEED; BRITISH SEAPLANES AND PILOTS FOR THE "FLY-OVER."



1913: SPEED 45.75 M.P.H.
WON BY PREVOST (FRANCE),
AT MONACO.



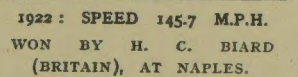
1914: SPEED 86.8 M.P.H.
WON BY HOWARD PIXTON
(BRITAIN), AT MONACO.



1920: SPEED 107 M.P.H.
WON BY LUIGI BOLOGNA
(ITALY), AT VENICE.



1921: SPEED 111 M.P.H.
WON BY GIOVANNI BRI-
GANTI (ITALY), AT VENICE.



1922: SPEED 145.7 M.P.H.
WON BY H. C. BIARD
(BRITAIN), AT NAPLES.



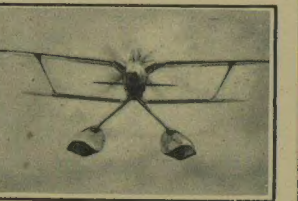
1923: SPEED 177.88 M.P.H.
WON BY T. RITTENHOUSE
(U.S.N.), AT COWES.



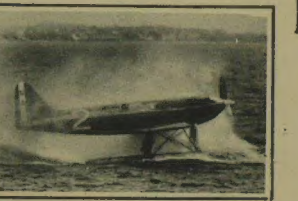
1925: SPEED 232.57 M.P.H.
WON BY LIEUT. DOOLITTLE
(U.S.A.), AT BALTIMORE.



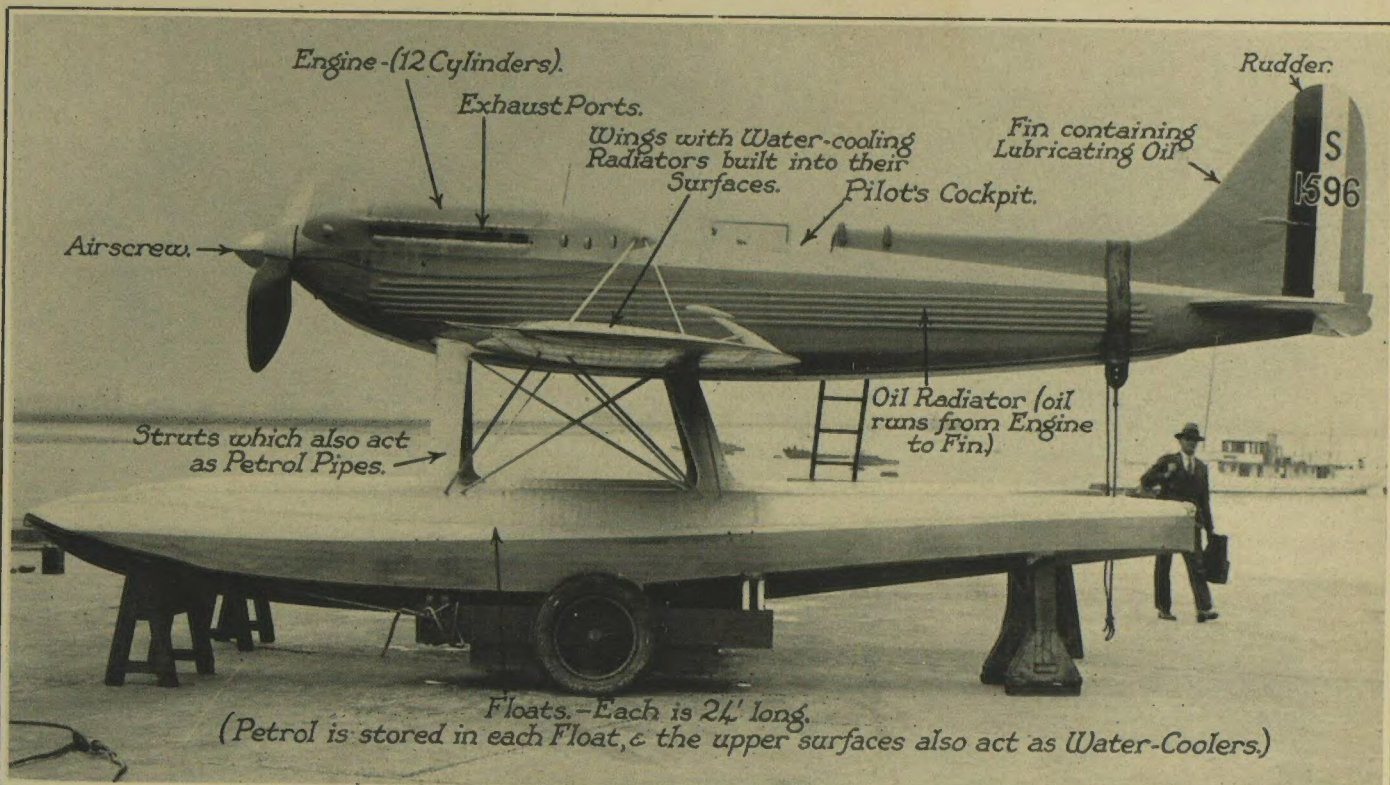
1926: SPEED 246.496 M.P.H.
WON BY MAJOR DE BERNARDI
(ITALY), AT HAMPTON ROADS.



1927: SPEED 281.656 M.P.H.
WON BY FLT.-LIEUT. WEBSTER
(BRITAIN), AT VENICE.



1929: SPEED 328.63 M.P.H.
WON BY FL.-OFF. WAGHORN
(BRITAIN), AT SOUTHAMPTON.



A VICKERS SUPERMARINE-ROLLS-ROYCE "S.6.B." SEAPLANE: ONE OF THE TWO NEW MACHINES SPECIALLY CONSTRUCTED FOR THIS YEAR'S SCHNEIDER CONTEST; SHOWING A NUMBER OF REMARKABLE FEATURES OF HER CONSTRUCTION.



THE BRITISH SCHNEIDER TROPHY TEAM: (L. TO R.) FLT.-LT. G. H. STAINFORTH, FLT.-LT. J. N. BOOTHMAN, SQ.-LEADER ORLEBAR, FLT.-LT. F. W. LONG, AND FLYING-OFFICER L. S. SNAITH.



A VICKERS SUPERMARINE-ROLLS-ROYCE "S.6.A." SEAPLANE: ONE OF THE TWO ORIGINAL MACHINES USED IN THE 1929 CONTEST, MODIFIED FOR USE THIS YEAR.

In spite of the withdrawal of Italy and France from the Schneider Trophy Race, three British machines were being prepared during the week to fly over the course on September 12. We illustrate here one of the two Vickers Supermarine-Rolls-Royce "S.6.B." seaplanes which have been specially built for this year's event; some details of the construction of this, the most nearly perfect flying-machine that the world has yet seen, will not be out of place. The machine is entirely of metal, mostly duralumin and steel with a monocoque fuselage and double-skinned wings of duralumin sheeting through which the cooling water passes. Lubricating oil is carried in the fin and in part of the fairing behind the pilot. The oil passes through radiators on the sides of the fuselage and returns by an external duct along its under-side. The fuel is carried in petrol-tanks which are an integral part of the floats; while the top surfaces of the floats are also covered with surface radiators for cooling the water. On the left of our page is seen a comparative table of the ever-increasing speeds made in successive Schneider Trophy Contests since 1913, in which year the speed was only 45.75 m.p.h.

"OVER THE BOUNDING MAIN."

BEING AN APPRECIATION OF
"SAILING THE SEAS": BY E. KEBLE CHATTERTON.*

(PUBLISHED BY CHAPMAN AND HALL.)

"THE history of the world," writes Mr. Keble Chatterton, "its discovery, its trade, its development, is that of travel; but especially by sea routes. Mountains and deserts are the enemies of transportation; rivers and the sea its most potent form of encouragement. As we turn over the pages of civilisation to trace the record of human affairs, we shall find that those nations have contributed most to the world's progress which have been forced by circumstances to dwell nearest to a coastline. Man is by nature not static, but restless, inquisitive, adventurous, inclined to move onward. Sooner or later he who is accustomed daily to gaze seawards will surely respond to the marine summons and try his fortune afloat."

And for this restless, inquisitive creature what more gallant adventure than pitting himself against the hazards, the mysteries, and the moods of the sea? For the landsman, the marvel and the romance of that conquest never cease; and for the seaman too, despite all its inexorable antagonisms—perhaps because of them—it has a perennial spell. "Few instances are more illustrative of growth and development than man and the tree, whilst in the super-human world those two items of wind and sea convey the sense of such unlimited power that we can wish for no more convincing examples. It is remarkable to note how human limitations have been allowed to unite with the limitless expanse of water, and even to turn the fury of a gale towards attaining the most peaceful of purposes. Of all human ingenuity, what clearer manifestations could there be than the creation of a ship that will sail the seas? What subtlety is finer than the art which enables the ship to disarm the tempest, to cheat the tides, to convert a head wind into a propelling power?"

We should have to go very far back into pre-history—if we could—to discover when man made his first attempts at seafaring; but for all practical purposes our records, and those necessarily imperfect, begin with the Egyptians. Three thousand years B.C., merchandise was being carried by sea between the Nile and Crete, and probably at a date not very much later Egyptian craft plied from one end to the other of the Red Sea. In 1190 B.C. Rameses III. built a barge 224 feet long, and his shipwrights were constructing "the most beautiful craft that ever sailed the seas during ancient times." The subjects of this monarch penetrated as far as Syria and Phœnicia, and probably farther.

How early the Phœnicians began their indefatigable questing we do not know, but certainly as early as 1000 B.C. the men of Tyre and Sidon were the most enterprising mariners of the Mediterranean, and it was from them that the Greeks derived much of their sea-fever and seacraft. Their ships, both men-of-war and merchantmen, were well designed and soundly constructed, though navigation and tactics were still very experimental—in fact, Mr. Chatterton declares roundly that tactics, except the very crudest, did not exist, and that Salamis, though "one of the most spectacular sights the sea has ever witnessed," was "one of the worst managed battles that ever was fought." The art of sail was as yet ill-developed, and the brute labour of the oars was the chief

motive power. The trireme was an unhandy craft at the best, but what it lacked in wieldiness it made up in sheer weight of numbers. The size of some of the ancient fleets is astonishing. Thus in 480 B.C. Xerxes mustered against Hellas probably 1327 fighting ships, carrying 300,000 men, and accompanied by 3000 transports. Yet this vast array dared not face doubling the Athos peninsula, and the Persian king was obliged to solve difficulties of navigation by cutting his famous canal, traces of which remain to this day.

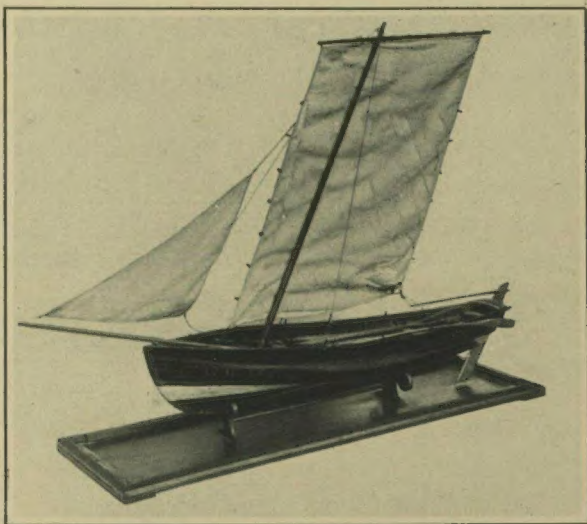
As every schoolboy knows, the Romans had little genius for the sea, and developed a naval policy only under pressure of necessity, such as the threat of Carthage and of the powerful pirate organisation which made the Mediterranean extremely precarious for Roman merchant craft. But if Rome's fighting fleet was scarcely worthy of her grandeur, her merchantmen formed an important part of the great, heterogeneous floating population of the Mediterranean. Not for nothing has that sea been called

for about six hundred years after the Egyptians had begun shipbuilding on an elaborate scale the northern peoples were still relying on the crude dug-out craft. Not until Rome's power was already declining did they begin to fashion vessels which could properly be called "ships": and not until the fourteenth century did English craft reach a size—about 250 tons—which Rome's corn-traders had possessed at least a thousand years earlier. On the other hand, the northerners were quicker than the Mediterranean pioneers to exploit and develop the possibilities of sail, as against the clumsy and laborious oar. Progress was rapid from the fourteenth century onwards, and Mr. Chatterton lucidly traces the development through each successive century down to the Great War, when it must be said, mournfully, that sail to all intents and purposes disappeared from the seas.

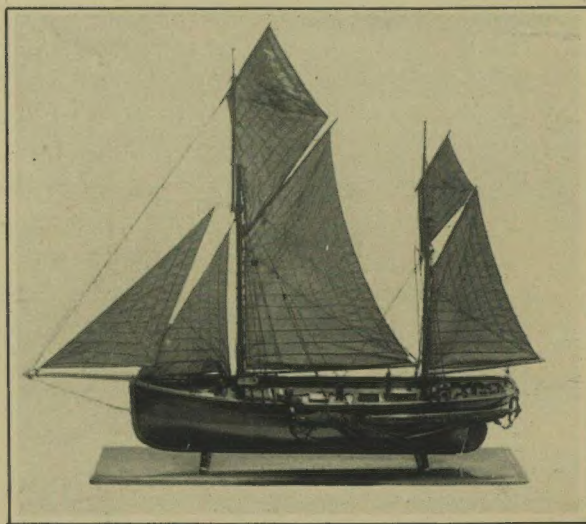
The sixteenth century naturally forms one of the most romantic chapters in this tale, and it is little wonder that sea-glamour was at its height in the spacious days, when there were not only worlds to be discovered and beards to be singed, but such prizes to be sought as the *Madre de Dios*, from which a single mariner "filched half a peck of pearls in a bag," while another had "320 sparks of diamonds, a collar of a threefold roll of pearl, together with other jewels." The seventeenth century was more sedate, but marked a turning-point in that seamanship became "a new sphere for gentlemen." It was not, however, until the great constitutional issues had been settled by the Revolution of 1688, and men could contemplate domestic affairs with a quiet mind, that England's sea-power began to be built up with real concentration of purpose. Yet, at the beginning of the nineteenth century, England was far behind certain other nations—for example, France—in nautical science and equipment, and it was not until the Victorian era that she reached her maximum development. Throughout the remainder of the century such astonishing and unremitting progress was made that "in effect we are further to-day from the early nineteenth century than the latter was from Tudor days."

Strong indeed must be the enchantment of wind and wave, for throughout this chronicle of seafaring in all its phases one constantly asks oneself why men voluntarily submitted to the hardships of such a calling. "We have heard so much of the glamour and spectacular achievements of Elizabeth's days that we forget to stress the truth. If, in many respects, this reign was a glorious awakening to possibilities by sea, it was an epoch of privation for the poor, and the sailor man had to take his part in the suffering. Before reading our Hakluyt and becoming indignant at the murders, the mutinies and discontent, which were bred by long voyaging, let us remember that the conditions of life afloat in leaky, stinking, disease-ridden ships was [sic] barely tolerable even when running easily before the north-east trade winds, with the sun shining and the flying fishes flecking about. The food was abominable, even in the royal ships, so that officers themselves could not refrain from complaint." Things were little better in the seventeenth and eighteenth centuries, and the simple sailor was the easy victim of every kind of rapacity and brutality. Punishments such as "the Capstan," "the Bilboes," and "ducking at the mainyard arm" were of extraordinary ferocity. If conditions were bad

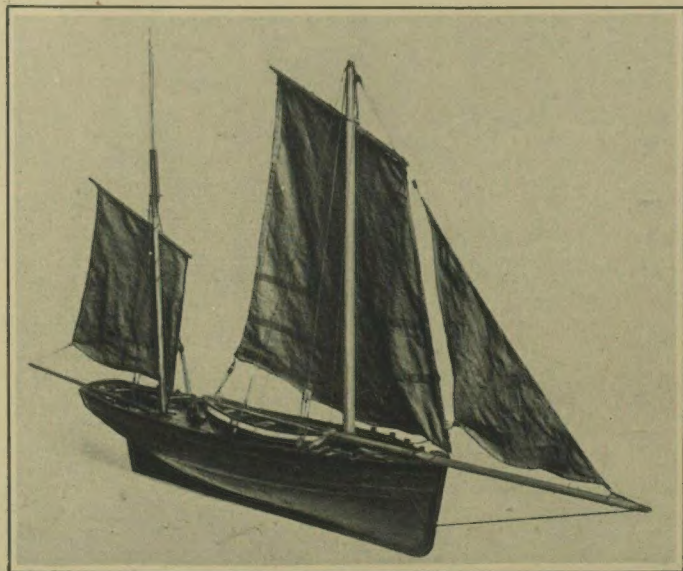
(Continued on page 416.)



1. A YORKSHIRE COBLE (THE TYPE OF BOAT USED BY GRACE DARLING) REPRODUCED IN MINIATURE: AN ACCURATE MODEL SHOWN IN AN EXHIBITION OF SHIP MODELS IN LONDON. (19½ IN. FROM STEM TO STERN.)



2. THE "SOPHIA WHEATLEY" IN MINIATURE: A FINE COMPLETE BUILDER'S MODEL OF A MISSION TO DEEP SEA FISHERMEN SMACK, WITH SAIL SET. (31 IN. FROM STEM TO STERN.)



3. AN INTERESTING CONTEMPORARY MODEL OF AN OLD YARMOUTH LUGGER: A TYPE OF VESSEL THAT WAS IN USE UNTIL THE 'EIGHTIES, WHEN PRACTICALLY EVERY FISHING-VESSEL CHANGED OVER TO KETCH RIG. (38 IN. FROM STEM TO STERN.)



4. THE LARGEST TYPE OF NORTH SEA FISHING-SMACK IN MINIATURE: AN INTERESTING AND ACCURATE FISHERMAN-MADE MODEL OF GREAT INTEREST. (21 IN. FROM STEM TO STERN.)

As the many peculiar English local builds of vessel are superseded, there is a danger that details of extremely interesting types of ships will be lost for ever. The value of the contemporary models at present to be seen on exhibition at the Sporting Gallery, of which we illustrate four, can therefore be hardly overrated. The model of the Yorkshire coble very clearly reveals the peculiar features of the vessel—e.g., the deep gripe of the forefoot and rudder, the lug-sail with seven rows of reef points, the long and short masts (the latter used in light winds as a jib), and the oars, which are "unlike any other oars in the world." It was in a boat of this type that Grace Darling performed her famous feat. The third model illustrated here shows, on removal of a section of the deck, the various fish and warp rooms, also the net rooms in the side. Aft is seen the cuddy with bunks into which the crew crept through a hole. The fourth model is a very correct representation of the largest type of smack, which used to work from the N.E. coast fishing ports, principally Scarborough and Grimsby. A few smacks of the lesser size remain in Lowestoft and Brixham, but the great North Sea smack is practically extinct.

Reproductions by Courtesy of the Sporting Gallery, 32, King Street, Covent Garden.

the cradle of civilisation, and Mr. Chatterton presents us with many vivid pictures of its teeming life. It stirs the imagination, for example, to stand with Lucian in the Peiræus, some time about 150 A.D., and watch the arrival of the great Egyptian corn-ship, the *Goddess Isis*. An imposing craft she must have been. What a Mediterranean voyage must have been like nearly two thousand years ago we know from many chroniclers, conspicuous among them St. Paul himself; and Mr. Chatterton's nautical commentary on that celebrated journey is very skilfully done.

We realise how far advanced the Mediterranean peoples were in navigation when we go northerly and find that

* "Sailing the Seas." By E. Keble Chatterton. (Chapman and Hall; 18s. net.)

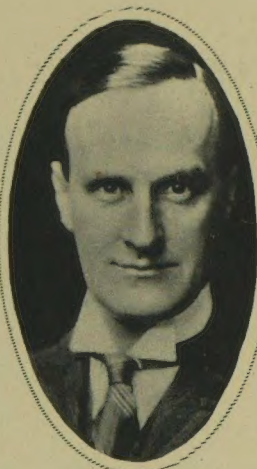
PEOPLE IN THE PUBLIC EYE: PERSONALITIES AND OCCASIONS.



MAJOR W. ORMSBY-GORE:
POSTMASTER-GENERAL.



MR. CRAIGIE M. AITCHISON,
K.C.: LORD ADVOCATE.



MR. P. J. PYBUS:
MINISTER OF TRANSPORT.



SIR THOMAS INSKIP:
SOLICITOR-GENERAL.



SIR WILLIAM JOWITT, K.C.:
ATTORNEY-GENERAL.



MAJOR G. C. TRYON:
MINISTER OF PENSIONS.

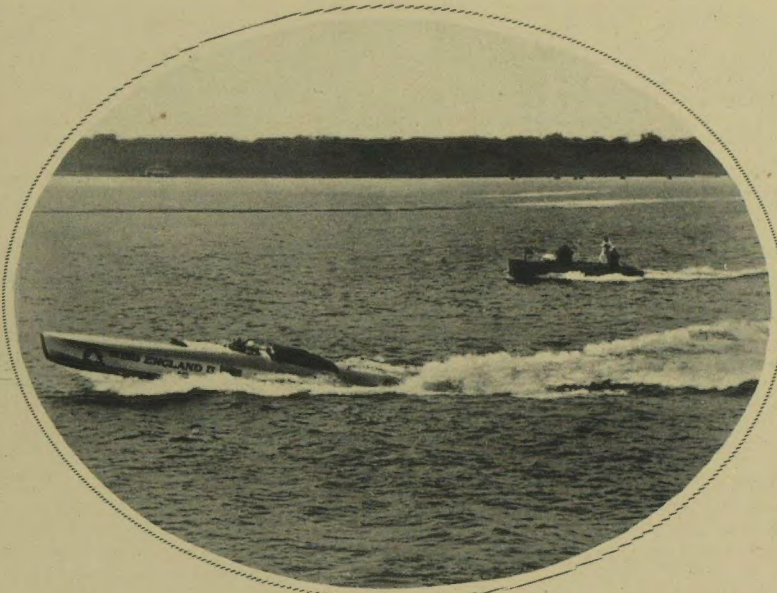
We reproduce here portraits of six leading members of the National Government outside the Cabinet. Major Ormsby-Gore, the new Postmaster-General, has been Conservative M.P. for Stafford since 1918, and was Chairman of the East African Parliamentary Commission in 1924. Mr. Craigie M. Aitchison has been Labour M.P. for Kilmarnock and Lord Advocate of Scotland since 1929. Mr. P. J. Pybus has been Liberal M.P. for the Harwich Division of Essex since

1929, and became a member of the Royal Commission on the Civil Service and other Royal Commissions. Sir Thomas Inskip was Attorney-General in the last Conservative Government. Major Tryon has been Unionist M.P. for Brighton since 1910, and was Minister of Pensions in two Conservative Governments. Of the 31 appointments announced on September 3, 22 were Conservative members, 6 Liberal, and 3 Labour.



THE LATE MR. JAMES M. GLOVER—BETTER
KNOWN AS "JIMMIE" GLOVER, WHOSE DEATH
OCCURRED RECENTLY.

Mr. James Mackey Glover died on September 8. He was for long one of the best-known theatrical and musical characters in London, and was Director of Music at Drury Lane Theatre from 1893 to 1920. He was the composer of hundreds of songs and dances and also of ballet music.



"MISS ENGLAND II." DRIVEN BY MR. KAYE DON IN A FAST TRIAL RUN, OFF
DETROIT: THE BOAT WHICH SANK IN THE SECOND LAP OF THE HARMSWORTH
TROPHY RACE, AFTER WINNING THE FIRST IN RECORD TIME.

Mr. Kaye Don won the first heat of the race for the Harmsworth International Motor-Boat Trophy at Detroit on September 5, with a record speed of 89.913 m.p.h. Had he won on September 7 as well, the trophy would have gone to England. Getting into the tremendous wash of Commodore Gar Wood's boat, "Miss England II," upset, and Kaye Don and his two mechanics were thrown into the water—fortunately escaping unhurt, except for minor injuries. "Miss England II," sank. "Miss America IX," and "Miss England II," were disqualified for prematurely crossing the starting line, and Gar Wood's other boat, "Miss America VIII," finished the course at 60.872 m.p.h., technically winning the Trophy. The spot where "Miss England II," sank has been marked, and the task of raising her undertaken.



MR. KAYE DON, WHO ESCAPED WITH
BRUISES WHEN "MISS ENGLAND II."
OVERTURNED AND SANK.



THE SCENE AT THE OPENING OF THE SIXTY-THIRD TRADES UNION CONGRESS AT BRISTOL: MR. A. HAYDAY, M.P., PRESIDENT OF THE CONGRESS, STANDING IN THE CENTRE,
AND (IMMEDIATELY TO LEFT IN THE PHOTOGRAPH) THE LORD MAYOR AND LADY MAYORESS OF BRISTOL, WHO ACCORDED THE DEPUTIES A CIVIC WELCOME.

At the Trades Union Congress, held at Bristol, the attitude of the Congress to the present national crisis was made apparent. Mr. Hayday's presidential address was, in the main, a denunciation of "sinister influences" and "secret forces" working behind the scenes to take advantage of difficulties "arising from the policy pursued by private banking interests, not subject to

public control, to dictate to the British Government and people a fundamental change in national policy." Mr. Citrine, the secretary of the Congress, indicated that we are passing through a "bankers' crisis"; he seemed prepared, even in the present emergency, to take from the "accumulated earnings" of the country to maintain the unemployed.

THE PHENOMENAL SUMMER FLOODS: EXTRAORDINARY SCENES IN NORTHERN ENGLAND.



WHERE THE FLOODS INTERRUPTED COMMUNICATIONS AND ISOLATED VILLAGES:
A RAILWAY COMPLETELY UNDER WATER AT ROTHERHAM, IN YORKSHIRE.



WIDE TRACTS OF CULTIVATED GROUND UNDER WATER NEAR SELBY, IN YORKSHIRE:
HARVEST-TIME FLOODS THAT HAVE DONE GREAT DAMAGE.



PART OF YORKSHIRE TURNED INTO A LAKE: VAST STRETCHES OF FLOODED COUNTRY WITH ONLY HEDGES
AND TREES LEFT ABOVE WATER NEAR SELBY, IN YORKSHIRE: A SPECTACLE PICTURESQUE TO VIEW BUT
DISASTROUS IN THE EXTREME TO FARMERS.



"CARRYING ON" UNDER DIFFICULTIES IN YORKSHIRE: CAR AND HORSE-DRAWN
TRAFFIC AT COLLINGHAM BRIDGE, WHICH WAS FLOODED OVER.



THE LIFEBOAT AT RESCUE WORK NEARLY 2½ MILES INLAND: UNWONTED AID BROUGHT
TO VILLAGERS AT RUSWARP, NEAR WHITEBY.

Yorkshire was among the areas most severely affected by the heavy rainfall registered in England on September 4 and succeeding days. In the Rotherham district, in the valleys of the Rother and the Don, hundreds of acres were covered by floods—in places to a depth of 10 to 12 ft. The main road from Rotherham to Sheffield was inundated and all traffic stopped. The town's electric-power station was affected and the supply of electricity cut off, stopping transport and all works in the area. At Middlesbrough, on September 5, Corporation workmen rescued families by boats and carts; while the borough engineer was instructed to supply coal to householders particularly affected, to enable them to dry their houses when the water subsided. All the pleasure-boats in the park were

commandeered to distribute food, which was handed in on poles through the windows. Even more curious scenes were witnessed at Whitby, where one of the three lifeboats was called out on September 5 and taken up the River Esk, to the rescue of two women marooned in a house at Ruswarp, about 2½ miles inland. Postmen collecting mails in the Selby district are reported to have been forced to put on bathing-dresses and swim to the post-offices. Outside Yorkshire wide areas in the Midlands and in North Wales remained under water for some days. Derby underwent a severe flooding from the River Derwent—said to be the worst for fifty years—while a whirlwind at Lytchett Minster, in Dorset, swept up sheaves of corn and carried them for a considerable distance.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



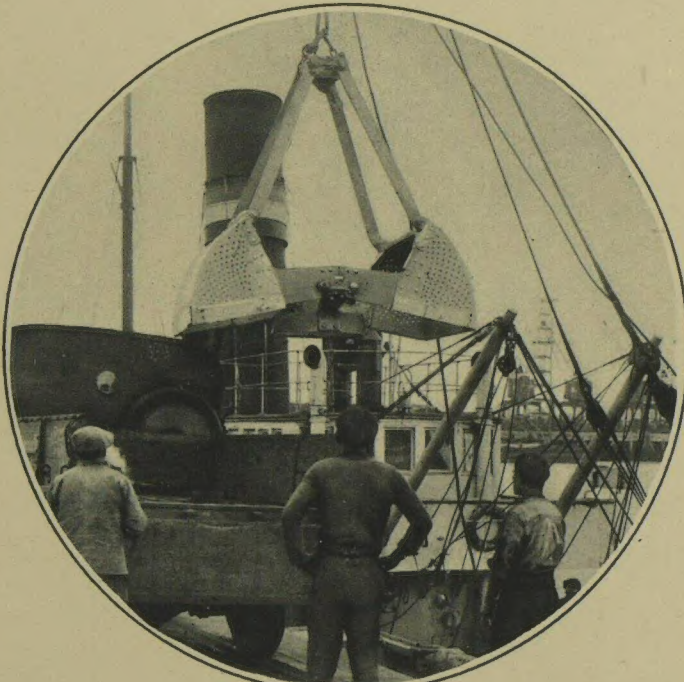
LABOUR TROUBLES IN SPAIN: AN INCIDENT OF THE GENERAL STRIKE AT SARAGOSSA—
DEMONSTRATORS (SOME RAISING THEIR HANDS) HELD UP BY ARMED POLICE.
Serious disturbances began at Saragossa on August 31 in connection with the telephone strike in the Spanish provinces. One man was killed and four others were injured when shots were fired at telephone workers who had been repairing a cable cut by strikers and were leaving in a motor-lorry. The fire of the strikers was returned by the Civil Guard. On September 1 the strike became general. All the shops were closed, and barricades



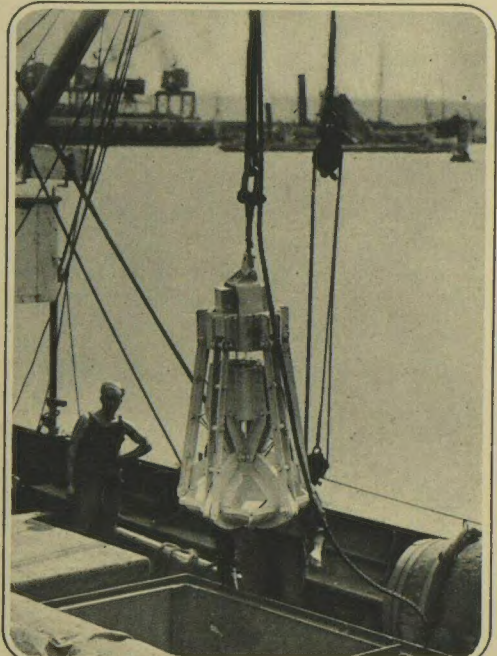
THE CIVIL GUARD CLEARING A STREET IN SARAGOSSA DURING THE GENERAL STRIKE: MOUNTED MEN WITH SABRES AND A CROWD OF DEMONSTRATORS IN FLIGHT.
were erected in several of the main streets for the use of the Civil Guard and troops. Crowds of strikers on the outskirts of the town prevented the entry of commercial vehicles, and many telephone-cables were cut, though great precautions were taken to protect the main lines (connecting Madrid with the rest of Europe) which pass through Saragossa. The general strike ended on September 2.



THOMAS HARDY COMMEMORATED IN DORCHESTER: THE STATUE UNVEILED BY SIR JAMES BARRIE.
A bronze statue of Thomas Hardy, by Eric Kennington, was unveiled by Sir James Barrie on September 2 in Dorchester, the "capital" of Hardy's literary "kingdom" of Wessex. In the course of a characteristic address Sir James Barrie referred to Mr. Hardy as "that quietest figure in literature."



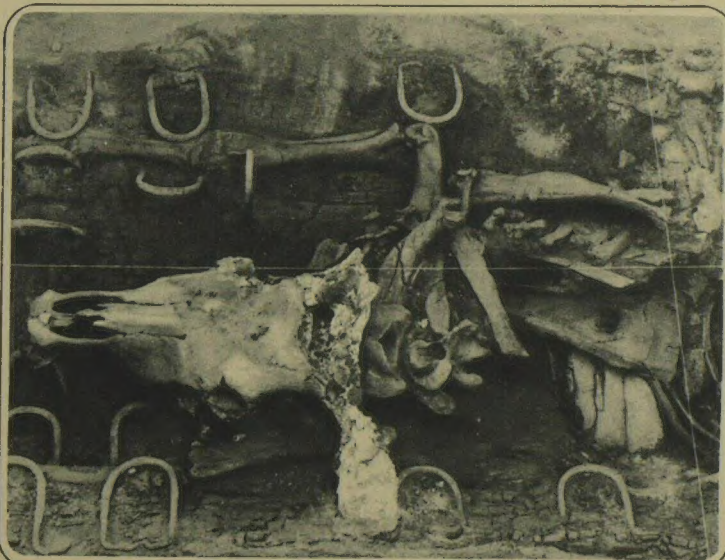
NEW APPARATUS FOR SALVING GOLD FROM THE "EGYPT" BEING TAKEN ABOARD THE "ARTIGLIO": (RIGHT) A SPECIAL GRAB FOR SEIZING BOXES FROM THE BULLION ROOM; (ABOVE) A STEEL SHELL TO ENCLOSE THE GRAB AND PREVENT GOLD BEING LOST.
It was reported on September 5 that, although rough weather had greatly hampered the Genoese divers in the second "Artiglio" (the salvage ship seeking to recover £1,000,000 in gold from the sunken liner "Egypt," off Ushant), it



was hoped that the bullion room would be reached on the next trip. The "Artiglio" came into Brest on September 3, after being driven from her moorings over the wreck by a strong wind. She has spent three months this year on the work, during which, owing to bad weather, the divers have had only twenty-six working days. During that time they have made about 200 dives, at an unprecedented depth (about 400 ft.). They have fired 5 tons of high explosive on the wreck, and have raised from her about 250 tons of metal.



A GIANT TUNNY CAUGHT OFF SCARBOROUGH: A MONSTER MALE FISH OF 560 LB.
This big fish was caught on September 1 by Mr. Mitchell-Henry, the well-known London big-game angler who (as our readers will remember from illustrations we gave at the time) inaugurated tunny-fishing in British waters. This one, 9 ft. long and 560 lb. in weight, was the first caught by rod and line off Scarborough in 1931.



THE SKELETON OF A SACRED COW (IN SITU AS FOUND), AT ARMANT, NEAR LUXOR: A DISCOVERY BY THE EGYPT EXPLORATION SOCIETY.
As noted in our last issue, in connection with an illustrated article on the Egypt Exploration Society's discoveries at Tell el Amarna, the Society is now holding its annual exhibition in London, at the Wellcome Historical Medical Museum, in Wigmore Street. The exhibits include hundreds of interesting finds both from Tell el Amarna and the other principal excavations, in the great bull cemetery at Armant, near Luxor. This latter site yielded burials of successive representations of the bull-god, Buchis, from 346 B.C. to 295 A.D. With a model of the Bucheum is shown a model of the Baquaria, the mausoleum of the cows that were the successive mothers of Buchis, together with a reconstruction of the gilded bull-mummy as it appeared *in situ*.



THE BULL-GOD BUCHIS: A MODEL IN THE EGYPT EXPLORATION SOCIETY'S EXHIBITION.

AIR "WARFARE" ON THE GRAND SCALE: THE "DESTRUCTION" OF MILAN.

THE Italian air manœuvres, after four days of mimic warfare, culminated on August 30 in a great raid on Milan, the capital of one of the imaginary belligerent States. It was calculated that during this attack 50 tons of high explosive "bombs" (represented by dummies) were dropped on the city by 80 night bombers, and a further 80 tons at dawn by day bombers. Altogether 400 machines were said to have been engaged in the attack. It formed the decisive stroke in an air campaign during which Bologna had previously been "destroyed" by bomb and gas, and Genoa had been raided at night by seaplane bombers. On September 1 the King of Italy inspected the 200 seaplanes used in the manœuvres, anchored round a lake near Viareggio. Two days later King Victor also inspected over 600 land machines which had taken part in the "war." They were drawn up on the aerodrome at Ferrara; afterwards they flew to Bologna (whither the King went by car) and joined in a great combined flight over that city. One machine crashed among spectators on leaving Ferrara, and three people were killed.



THE NIGHT ATTACK ON MILAN DURING WHICH 50 TONS OF EXPLOSIVE WERE CONSIDERED TO HAVE BEEN DROPPED: DUMMY "BOMBS" FALLING ON THE CITY.



MILAN CATHEDRAL SEEN UNDER A RAIN OF DUMMY "BOMBS": A PICTURESQUE EFFECT DURING THE NIGHT RAID ON THE CITY BY A FORCE OF 80 AEROPLANES.



ITALY'S GREAT AIR FLEET, WHICH RECENTLY DEMONSTRATED THE PARALYSING EFFECTS OF BOMBING ATTACKS ON CITIES, BY THE "DESTRUCTION" OF MILAN AND BOLOGNA: THE IMMENSE PARADE OF SIX HUNDRED AEROPLANES, DRAWN UP FOR INSPECTION BY KING VICTOR, ON THE POGGIO RINATICO AERODROME AT FERRARA, ON THE CONCLUSION OF THE MIMIC AIR WAR.

STAGING A GAS-BOMB RAID: REALISTIC FRENCH AIR MANŒUVRES.



A MIMIC AIR-RAID ON NANCY CARRIED OUT DURING TEST MANŒUVRES OF THE FRENCH AIR FORCE: SCOUTS ARRIVE WITH WHEELED STRETCHERS TO REMOVE CASUALTIES.



AIR MANŒUVRES IN WHICH THE CIVILIAN POPULATION OF NANCY PLAYED AN ORGANISED PART: THE REMOVAL OF CASUALTIES BY SCOUTS AND NURSES WEARING GAS-MASKS.

WHAT may happen to a city attacked by aircraft dropping gas-bombs, in any future war, was realistically demonstrated at Nancy during the recent French air manœuvres in Lorraine, organised to test the aerial defences on the eastern frontier of France. The operations began with reconnaissance flights over the district by isolated aeroplanes from Strasbourg and Haguenau. The anti-aircraft defences were immediately put into action, and the usual warnings were given by rockets, sirens, and alarm-bells, while leaflets were dropped from aeroplanes advising the people to take precautions. Next morning there was an experiment in camouflaging buildings by means of smoke-screens. It was during the night of Aug. 28-9, however, that the main attack on a large scale was carried out by bombing machines flying.

[Continued below.]



A REALISTIC DEMONSTRATION OF THE EFFECTS OF AN AERIAL BOMBARDMENT OF A CITY WITH GAS-BOMBS: THE MIMIC AIR-RAID ON NANCY DURING THE FRENCH AIR MANŒUVRES—SOLDIERS WHO WERE PASSING THE CATHEDRAL FALL AS THOUGH ASPHYXIATED AT THE MOMENT OF A BOMB EXPLOSION.



A MEDICAL OFFICER UNDERGROUND WARNED BY TELEPHONE OF THE ARRIVAL OF CASUALTIES; AND A GUASCO INDICATOR (AGAINST THE WALL) TO SHOW WHEN THE AIR IS OVERCHARGED WITH OXIDE OF CARBON.

[Continued.]

separately or in groups, at various altitudes. Ten minutes after the first bomber had crossed the patrol line, the commander of the defences received warning, and the signals were sounded. Within five minutes the city was in total darkness. The population adapted itself to the needs of the occasion with a remarkable spirit of discipline. Harassed by searchlights and gunfire, the attacking aeroplanes nevertheless flew over their objectives, and the bombs were indicated



HOSPITAL NURSES APPLYING THE NEW CHÉRON METHOD OF ARTIFICIAL RESPIRATION, BY MECHANICAL MEANS, TO A GASSED MAN: A SCENE IN AN UNDERGROUND CASUALTY-STATION AT NANCY DURING THE MIMIC AIR-RAID.

by star rockets. On the ground disasters had been staged to test the rescue arrangements. Firemen, stretcher-bearers, police, Boy Scouts, Red Cross workers, and doctors, all in their gas-masks, hastened to remove the wounded and gassed to dressing-stations, or conveyed them by hospital aeroplanes. A similar mimic air-raid was afterwards carried out by daylight. The Air Minister (M. Dumesnil) and Marshal Pétain were present and congratulated all concerned.

BOMBING A SHIP FROM THE AIR: TARGET AND



A TARGET SHIP USED FOR BOMBING PRACTICE BY UNITED STATES ARMY AEROPLANES: THE S.S. "MOUNT SHASTA," A DISMANTLED FREIGHTER, SEEN FROM THE AIR BEFORE THE ATTACK.



GETTING NEAR THE MARK: BOMBS DROPPED FROM U.S. AEROPLANES EXPLODING IN THE SEA CLOSE TO THE "MOUNT SHASTA" DURING PRACTICE OPERATIONS OFF THE VIRGINIA CAPES.



BEFORE THE RANGE HAD BEEN FOUND: BOMBS EXPLODING NEAR THE TARGET SHIP—AN AIR VIEW SHOWING THE SEA SURFACE WITH A CURIOUS CRINKLY EFFECT.

A PROJECTILE AND ITS MARK AS SEEN FROM AN ATTACKING AEROPLANE: A 100-LB. BOMB JUST RELEASED AND DESCENDING TOWARDS THE TARGET SHIP (SHOWN ABOVE)

The bombing of ships from the air, as in the recent Chilean revolt, is a form of operations likely to be developed as the range and power of aircraft increases, and accordingly it has to be practised in times of peace with a view to any future emergencies. The conditions and aspects of such work, as they appear to the airmen engaged in it, have usually to be left to the landsman's imagination, but the remarkable photographs here reproduced will afford him a vivid means of sharing the point of view of those on board a bombing aeroplane. They show what a target ship looks like on the surface of the sea far below; the explosions of bombs in the water as the airmen's aim gets nearer and nearer to the mark; the appearance of the bombs—seen in their racks before being released and as they fall through the air; and, finally, the dramatic effect of a direct hit upon the

PROJECTILES AS SEEN FROM ATTACKING AIRCRAFT.



ALMOST ON THE TARGET: ANOTHER VIEW OF EXPLOSIONS IN THE WATER CLOSE ALONGSIDE THE "MOUNT SHASTA" CAUSED BY BOMBS DROPPED FROM AEROPLANES.



HOW THE PROJECTILES ARE CARRIED IN A U.S. ARMY AEROPLANE: SOME 100-LB. DEMOLITION BOMBS IN THEIR RACKS READY TO BE RELEASED—AS SEEN FROM ABOVE IN THE MACHINE DURING FLIGHT.

target. We may add that the photographs were taken during bombing practice operations carried out recently by United States Army aeroplanes, of the 2nd Bombardment Group, off the Virginia Capes. The vessel used as a target was an old cargo-steamer, the S.S. "Mount Shasta," which had been dismantled for the purpose. She was eventually sunk by the 100-lb. demolition bombs which exploded on board her. Regarding the use of aircraft by the Government of Chile against the mutinous fleet, a message of September 6 stated that a mass attack from the air upon the Navy was prepared. While anxious to avoid damaging valuable vessels, the Government announced that they were reluctantly compelled to take these steps. Accordingly the Chilean war-ships at Coquimbo were bombed by Government aeroplanes. It was reported that the cruiser "General O'Higgins" had been sunk.



AFTER A DIRECT HIT HAD BEEN REGISTERED: THE TARGET SHIP S.S. "MOUNT SHASTA," BADLY CRIPPLED AND HEELING OVER TO PORT, FROM THE DESTRUCTIVE EFFECTS OF A BOMB EXPLODING ON BOARD.



DROPPING TOWARDS THE TARGET SHIP (FAINTLY SHOWN ON THE RIGHT) ON THE SEA FAR BELOW: A 100-LB. BOMB IN FLIGHT AS SEEN FROM ABOVE FROM THE AEROPLANE.

BOOKS OF THE DAY.

THIS generation has no excuse for being ignorant about the *personalia* of history, whether made or in the making, since of books designed to inform us on such matters the number is legion. The kind of history they contain differs considerably from what was provided, in my young days, in the course of a school curriculum. Had our text-books been written on similar lines, they might have made the subject popular, or at any rate added some lively detail to "a bald and unconvincing narrative." In these days historians of the lighter sort allow themselves a certain latitude in discussing the private lives of celebrities, and use a greater freedom of speech. Their weak point is usually a lack of documentation. They seldom tell us the sources of their anecdotes and revelations; and sources in history are of some importance. Contemporary evidence is apt to be coloured by political or other bias, and the reader should be put wise in that respect. It might make a difference, for example, whether an appreciation of Mr. Ramsay MacDonald were based on Mr. Baldwin's reminiscences or derived from the *obiter dicta* of Mr. A. J. Cook.

Politics apart, however, there is much biographical material, suited to the modern taste for personal detail, available to the gossipy historian. Mostly we have to take its authenticity on trust, but sometimes we get a general list of books consulted. Thus, a very extensive bibliography forms an appendix to "KINGS IN THE MAKING." The Princes of Wales. By E. Thornton Cook. Author of "Her Majesty: the Romance of the Queens of England"; "Their Majesties of Scotland"; "Royal Elizabeths"; and "Royal Marys." With nineteen Portraits (Murray; 18s.). Acknowledging her literary debts, Mrs. Thornton Cook writes: "Grateful thanks are due to the many authors whose works are named. Unless it had been possible to draw upon these, *Kings-in-the-Making* could never have been written. My sole regret is that it has not been possible to give chapter and verse for the many delightful extracts which have been incorporated in my text. If this book should send new readers to some of the fascinating and erudite works mentioned in the bibliography, perhaps some of the obligation under which the author lies may be counted as repaid."

Naturally the present Prince of Wales—the twentieth holder of the title—takes pride of place in the frontispiece, but in the text the account of his unique career occupies its proportionate amount of space in the closing chapter. It is an adequate summary, but necessarily compressed; and the same may be said of the preceding chapters on his father and grandfather in their pre-accession days. Before King Edward's long apprenticeship as Prince of Wales, we are reminded, there had been a gap in the line. "After George IV.", writes the author, "came William, to be followed by the young Princess Victoria, who would have been Georgina but for the Regent's pride of name; until the birth of her son England knew no Prince of Wales." It is curious to reflect that we might have had to talk of the Georginan Age, and Georgina Station!

In recounting the experiences of previous Princes of Wales, Mrs. Thornton Cook has recalled in her entertaining style many incidents which, if not new, have been largely forgotten. In connection with the first Prince, for instance, we generally remember the famous Camarvon Castle incident, which was revived by the present Prince's Investiture. Less familiar, however, are the first Prince's escapades and strained relations with his father, Edward I., when he grew to years of indiscretion. At a time when the King was prospering with his campaign in Scotland, the young man thought it opportune to ask a favour—that is, that his mother's territory of Ponthieu should be bestowed on his own friend, Piers Gaveston. "But this," we read, "was straining matters too far. 'Thou to give lands away!' cried the furious monarch. 'Thou who never won any. God alive! Were it not that the kingdom might fall into anarchy, I would take good care that thou shouldst never come to thine inheritance!' and he snatched at his son's hair, pulling it out by the handful."

Another noteworthy example of royal biography in the intimate modern manner, likewise the work of a woman writer, is "MARIE LOUISE": Empress of France; Duchess of Parma. By E. M. Oddie. Illustrated (Elkin Mathews and Marrot; 18s.). Incidentally, this book makes contact with the last-named at one point, by introducing, as a guest of Marie Louise (during Napoleon's enforced

absence in Elba), Caroline Princess of Wales, "the despised, unwanted consort of the Prince Regent." Although the author gives no list of authorities, we have the publishers' assurance that it is "a serious and well-documented historical book." There is much in Miss Oddie's work, however, which one imagines could hardly be obtained from any written or printed source, short of a most self-revealing private diary, for she frequently assumes the novelist's omniscient air of seeing into the mind of a character and explaining motives as well as describing actions. All this, I take it, is a recognised part of the biographical game as played under the new rules. At any rate, it makes for liveliness. If it be true that readers have hitherto lacked means of knowing what became of Marie Louise, after she dropped out of the Napoleonic limelight, the gap has been well and truly filled. Here we can follow her through life, not only in her relations with Napoleon, but

polished mediocrities

with one another in the flux of social life was the very basis of its flexible external culture. It was below the average, it sometimes bordered upon inconceivable barbarism, in the technique of everyday affairs, as will be made clear later; but, above all, it was mediocre in its moral and intellectual stature. . . . Smooth, wheeling mediocrity permeates indifferently the various social grades. . . . A narrow, exclusive caste of the great, with hothouse nerves and, no scruples about gratifying them, herds along, as in the Cinquecento, the panting, wretched masses; but, instead of the lash the strong fist of the *condottiere* wielded, the Rocco *seigneur* holds a clouded cane in his delicate white hand."

As one proceeds through the book, it reveals some of the characteristics of a *chronique scandaleuse*, for the frequent allusions to amours do not err on the side of prudery. Such matters, perhaps, are emphasised in order to lead up to the author's closing section on the difference between French and German culture. He draws a contrast between France as "the feminine nation" and Germany as the nation which "marches all along the centuries from manliness to manliness." It will thus be seen that Herr Toth's book ends on a note that is highly controversial. His theory is not exactly new, and will, I should say, provoke opposition. There have been times when France has given a little evidence of virility, as in the period that followed "Rococo," not to mention more recent events. Napoleon himself could hardly have achieved all he did had there not been a strain of masculinity in the men whom he commanded.

I have just come across an account of Napoleon's place of origin, which forms an interesting pendant to the study of his personality in the above-mentioned memoir of his second Empress. It occurs in "A NOTEBOOK IN CORSICA AND ELSEWHERE." By Lieut.-Colonel Sir Reginald Rankin, Bt. (Lane; 12s. 6d.). "Ajaccio," writes the author, "is Napoleon. Here the great man was born; within sight of its shores he was exiled; here, as the tablet in the Cathedral tells us, he, dying at St. Helena, asked to be buried." Among other things noted is the career of the Corsican patriot Paoli, whom Boswell visited and afterwards described in his book on Corsica. Paoli died an exile in London in 1807 and was buried in St. Pancras churchyard; but in 1889 his body was taken back in honour to his native island. Corsica, it will be remembered, came into the news a week or two ago through the proceedings of a brigand.

Sir Reginald's other essays here include descriptions of an ascent of Aconcagua, in the Andes, and of pig-sticking at Jodhpur. The book is the seventh volume out of ten forming a set of his collected works. Volumes VIII, IX, and X, also to hand, are entitled respectively "A THING OF SHREDS AND PATCHES"—a Miscellany in Prose and Verse, including an account of elk-hunting in Norway; "THE MARQUIS D'ARGENSON—RICHARD II."—two separate studies from French and English history (the subject of the first belongs to the Rococo period and is mentioned by Herr Toth); and, finally, "IN MOROCCO WITH GENERAL D'AMADE" (Lane; 12s. 6d. each).

The original preface to this last volume, by the way, bears date 1908. As the list of his works indicates, Sir Reginald Rankin has had very varied experiences, and in relating them he wields a picturesque pen.

His story of soldiering in Morocco (in the days of Kaid Sir Harry Maclean and Raisuli), during which we read that "the marching power and endurance of the French Algerian troops and Foreign Legion are of the very highest order," provides interesting matter for comparison with recent experiences in the Foreign Legion recorded in "TWIXT HELL AND ALLAH." Ex-Légionnaire No. 1484 Francis A. Waterhouse of the Légion Etrangère. In Collaboration with R. Kenneth Macaulay (Sampson Low; 8s. 6d.). All the books on this subject that I have come across have been what the Americans call "colorful," and the present one is no exception, but it has a distinctive air of actuality. The story includes an account of the Druse revolt in Syria, and, among scenes not directly concerned with fighting, a description of a strange survival of Baal-worship, with a monstrous image of the Golden Calf. The author tells us that he joined the Legion "for fun." He served his term, until incapacitated by a wound, and received the Croix de Guerre, but the sort of fun he got, apparently, was not quite so amusing as he expected. It makes lurid and at times painful reading.

C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

with her two subsequent husbands, Count Adam Albert Neipperg and Count René Charles de Bombelles.

A slightly earlier period of French social history, before Napoleon came on the scene, is portrayed by a German critic in "WOMAN AND ROCOCO IN FRANCE." Seen through the Life and Works of a Contemporary—Charles Pinot Duclos. By Karl Toth. Translated by Roger Abingdon. With 112 full-page Plates, including several in colour (Harrap; 25s.). On the pictorial side, this is a very attractive volume, for the numerous reproductions of contemporary paintings and etchings, including many portraits, historical incidents, and typical works of art of the period, constitute in themselves a picture of French eighteenth-century life under Louis Quinze. The coloured portraits of that King himself and of Marie Fel (forming the frontispiece) are particularly striking.

I am not so much enamoured of the book itself, which might be described as historical biography in the mass. This elaborate exposure of a gay and frivolous epoch, though rich in piquant detail, is rather diffuse, and ponderous in style. The following passage has a tendency to repetition: "The eighteenth century was unique in being quite ordinary. It had an effeminate, almost flabby, mediocrity; and, in fact, the infinitely varied contact of



A GAME IN WHICH THE OBJECT IS TO GET A GRIP OF THE DEAD GOAT WHICH SERVES AS "BALL" AND RIDE WITH IT TO THE WINNING-POST: THE EQUIVALENT OF A "SCRUM" IN A GAME OF *BAIGU* AT KABUL, WITH THE GOAT SOMEWHERE IN THE *MÊLÉE*.

IASHAN-I-ISTAQLAL, the annual celebration of Afghan national independence, took place at Kabul in August. Throughout the festival, which lasted a week, King Nadir mingled with his people and joined them in watching dances, games, or military displays on the Chaman Huzoori, the open ground which lies below the ramparts of Bala Hissar. A curious feature of the celebrations was the game illustrated on this page. The game comes, apparently, from Turkestan, and is called *Baigu*; and a correspondent thus describes the way it is played: A number of horsemen take part, and their object is to get a grip of a headless carcass of a goat by any means possible, manœuvre through the "scrum" of pressing competitors, and then race for the winning-post. The game is keenly contested in spite of the many risks the riders run. It is interesting to compare *Baigu* as played at the Independence Celebrations at Kabul with a very similar sport illustrated by us some years ago. On the first day of the Mohammedan New Year feast, there used to be, and possibly still is, held, at Samarkand, in Russian Turkestan, a

[Continued above.]



A CURIOUS FEATURE OF THE RECENT CELEBRATIONS OF AFGHAN NATIONAL INDEPENDENCE HELD AT KABUL: HORSEMEN PLAYING THE TURKESTAN GAME OF *BAIGU* WITH A DEAD GOAT—A ROUGH SPORT AT WHICH PLAYERS RUN CONSIDERABLE RISKS.



THE GAME OF *BAIGU* PLAYED AT KABUL DURING THE INDEPENDENCE DAY CELEBRATIONS: THE RUSH ACROSS THE OPEN AFTER A PLAYER WHO WAS SUCCESSFULLY BEARING THE DEAD GOAT TO THE WINNING-POST.

"RUGGER" WITH A DEAD GOAT: A STRANGE CONTEST AT KABUL.

[Continued.]

sheep-hunt in honour of the event. Some 3000 horsemen take part. The owner of the swiftest mount has a sheep tied to his saddle, and then gallops away, to be chased by the other riders until one or other of them has contrived to capture the sheep. Needless to say, the game of *Baigu* was not the only event which marked the celebrations of Afghan Independence, at Kabul. Most impressive was the Military Review—a demonstration not only of the progress of the new Afghan army, but something of a triumphal ride for Shah Mahmud, brother of King Nadir and Minister for War, who had just returned from eight months' campaigning in the north, in the course of which he drove Ibrahim Bey, a well-known brigand and revolutionary, out of Afghan territory to where Soviet forces were waiting to round up the "Robin Hood of Bokhara."

IMPORTANT DATA ON THE TRADES SURGEON, AND WINE-

PHOTOGRAPHS AND DESCRIPTION BY PROFESSOR GUIDO



FIG. 1. A ROMAN BAKER KNEADING FLOUR: AN ANCIENT RELIEF FROM HIS TOMB FOUND ON THE ISOLA SACRA, NEAR OSTIA, SOMEWHAT AKIN IN STYLE TO MODERN SCULPTURE.



FIG. 2. HOW THE CORN WAS CONVEYED BY WATER FROM THE PORT TO THE MILL (FIG. 7): A ROMAN BOAT—ONE OF TWO RELIEFS FOUND ON THE TOMB OF A MILLER.

"THE Roman necropolis of the Isola Sacra," writes Professor Guido Calza, "discovered at the mouth of the Tiber, near Ostia, has not only furnished important data for the study of 'popular' art under the late Republic and the early Empire, but has also revealed much concerning the arts and crafts practised in those early times. Terra-cotta reliefs, representing scenes from various trades and professions, have been found on several tombs, with tablets bearing the names of the deceased. It is probable that these reliefs were replicas of others decorating the home or shop of the citizen during his lifetime, since Roman religion taught its followers to consider the tomb as a dwelling-place to be ornamented with as much care as the home of the living. Unfortunately a number of reliefs, probably those wrought in marble, seem to have been carried away in the past: those found in place, however, are well preserved in spite of their friability. Fig. 3 shows a surgical operation. The figures are without heads, but the surgeon is recognised as holding an instrument and a bandage, while the patient's foot is plunged in a basin into which flows blood from a cut in the leg. This relief is unique of its kind, and especially valuable because it fills a gap in the history of ancient medicine and surgery. Other tablets reproduce scenes from the lives of millers, bakers, wine-merchants, blacksmiths, and so on. One of the best preserved, divided into two sections, represents a mill (Fig. 7), where a slave, wearing a short tunic, is seen whipping the horse that turns the millstone. In a corner are seen the tools used to push the corn into the grinder. In the other section (Fig. 2) is a boat, probably that used by the miller to convey his goods by sea; it has three carmen and a man at the helm. The mast at the prow indicates the position of the sail. The tomb of an obviously wealthy baker is ornamented with a relief (Fig. 1) representing bread-making. The baker, wearing a tunic tied at the waist by a double girdle, is seen kneading the flour in a large receptacle used for this purpose, an original specimen of which was unearthed at Ostia. During the third century flour

(Continued opposite.)



FIG. 3. A ROMAN SURGEON, HOLDING INSTRUMENT AND BANDAGE, BLEEDING A PATIENT'S LEG: A UNIQUE RECORD THAT FILLS A GAP IN THE HISTORY OF ANCIENT MEDICAL PRACTICE.

FIG. 7. A ROMAN CORN-MILL, WITH A SLAVE WHIPPING THE HORSE THAT TURNS THE MILL-STONE: A RELIEF FROM THE TOMB OF THE SAME MILLER'S TOMB AS THE GRAIN-BOAT IN FIG. 2.

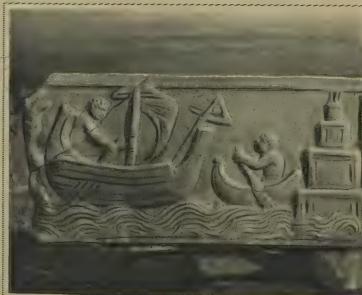


FIG. 8. ROMAN SHIPPING AND LIGHTHOUSE; AND A TAVERN SCENE IN THE ISOLA SACRA—THE LID OF A SARCOPHAGUS FROM THE TOMB OF A WINE-MERCHANT, SHOWING A CUSTOMER RECEIVING HIS GLASS FROM THE KEEPER OF THE ESTABLISHMENT.

OF MILLER, BAKER, BLACKSMITH, MERCHANT OF ANCIENT ROME.

CALZA, DIRECTOR OF EXCAVATIONS AT OSTIA.



FIG. 3. A ROMAN SURGEON, HOLDING INSTRUMENT AND BANDAGE, BLEEDING A PATIENT'S LEG: A UNIQUE RECORD THAT FILLS A GAP IN THE HISTORY OF ANCIENT MEDICAL PRACTICE.



FIG. 6. A WATER-SELLER'S SHOP, WITH HIS NAME—LUCIFER AQUATARI[us]—ON THE DOOR: THE PROPRIETOR SERVING WATER FROM A CISTERN, AND A WOMAN (CENTRE) DEPARTING WITH HER SUPPLY.



FIG. 6. A WATER-SELLER'S SHOP, WITH HIS NAME—LUCIFER AQUATARI[us]—ON THE DOOR: THE PROPRIETOR SERVING WATER FROM A CISTERN, AND A WOMAN (CENTRE) DEPARTING WITH HER SUPPLY.



FIG. 4. A WATER-SELLER (PROBABLY ITINERANT) CARRYING A FLASK: A RELIEF FROM HIS TOMB FOUND ON THE ISOLA SACRA NEAR OSTIA, AT THE MOUTH OF THE TIBER.

(Continued)

and bread were distributed to the poorer citizens of Rome, and the great quantities of loaves required, the *panis fiscalis*, as it was called, were supplied to the city by the bakers of Ostia and Porto, which explains why there were so many millers and bakers in both these centres. Drinking-water was doubtless scarce at Porto, since many citizens seem to have earned their living by carrying and selling this liquid all over the town. Three reliefs relate to this occupation: one (Fig. 6) shows a water-seller measuring water from a capacious cistern (*dolium*) with a smaller vessel; a woman, who evidently has purchased her supply, is seen walking away; while on the left is the vendor's name, *Lucifer Aquatarius*, over the door. Water was also sold in the streets, by itinerant vendors, who carried it about in flasks covered with straw, as seen in Fig. 4. Iron tools and instruments are realistically reproduced on the tomb of a blacksmith or iron-worker: there are garden-shears, ordinary scissors, knives, hammers, axes, and sickles, almost identical with those of to-day. Two men are seen in this relief (Fig. 9); one appears to be the proprietor or salesman, for he is standing behind a large counter with handles decorated with a dog's head. The other man, much smaller, is seated on a low stool and appears to be making tools. The only marble tablet found intact (Fig. 8) shows a boat with a sail and a helmsman. The lighthouse of the port is seen on the right. This is certainly a wine-boat, because the scene in the right-hand section shows the counter of a shop and shelves with glasses and bottles. A woman, with a dog, is seen serving two customers, man and woman, at a table. This corresponds to a custom still in use among Roman wine-merchants of our own day: *i.e.*, the offering of a glass of wine to friends and old customers when the fresh supply comes in. Fragments of other tablets have also come to light, but none of them is in good enough condition to be pieced together and studied. Excavations, however, are still proceeding on this site, and it is probable that more of this interesting material will be discovered."

FIG. 9. A HARDWARE SHOP AND ITS PRODUCTS—INCLUDING SCISSORS AND KNIVES, GARDEN-SHEARS, HAMMER, AXE, SAW, AND SICKLE: (ABOVE) THE SALESMAN; (BELOW) THE IRON-WORKER MAKING TOOLS.



Nagmaal: A South African Church Festival.

By G. E. CHITTENDEN. (See Coloured Illustration on Pages II-III.)

THE impression of Nagmaal given in colour in the centre pages of this number of *The Illustrated London News* shows one of those folk-customs which are near to the heart of all races of the Old World.

Nagmaal is an

THE BOER FARMER IN SCULPTURE: A STATUE OF A VOORTREKKER, BY ANTON VAN WOUW, FROM THE KRUGER MEMORIAL, PRETORIA.

Afrikaans, or South African Dutch word, in literal translation "evening meal." The actual meaning is Holy Communion, and the origin of the word is at once traceable to the Last Supper. It is an honoured event in the calendar of the Dutch Church in South Africa, and marks the quarterly gathering for participation in Holy Communion or the celebration of the Eucharist. In this age of liberty in religious thought and practice a Church gathering, as a subject of interest, may seem quite ordinary; but, like many customs founded on religion, Nagmaal has a special significance in its bearing on the characteristics of the people who honour it.

When this Festival of the Church comes round in South Africa, the Boer farmers, with their families and native servants, trek into the towns in their wagons from all points of the compass, often from distances two or three days' journey by road; and their old-time vehicles, hauled by spans of twelve to fourteen yoked oxen, are an embodiment of the roving life of the early settlers and pioneers for whom the wagon was both home and fortress. For the true type of old Boer, an hotel, as a place of residence in the towns, has no meaning, particularly during the feast of Nagmaal. The covered portion of their wagons, with the *katel*, or mattress of laced ox-hide, under the wide hood, provides travelling and sleeping accommodation for the women. A tarpaulin or buck-sail thrown over the wagon, or a tent, ensures shelter for the men. Each wagon is a caravanserai carrying full means of sustenance, and the close *laagering* or *kraaling* of the wagons round the church sets up in no time a self-contained community gathered from the farms in the outlying districts. It is a characteristic of the Dutch churches in rural South Africa that they are erected in open squares with ample space around for the purpose of parking vehicles. The centre of these gatherings is at all times the church, and the motive or impetus a simple religious devotion which finds its fullest expression during these quarterly gatherings.

Apart from the religious aspect, the usages of Nagmaal are varied. It is the biggest social event in the lives of these dwellers on the plains. It is the occasion for the renewal of friendships, for baptisms, marriages, confirmations in the faith, and accumulated transactions of family business with the townsfolk—the lawyers, store-keepers, and the doctors. It is in reality a gathering of the Veld Clans, a rallying point of a sturdy people out of their comparative life of isolation in the spacious regions of the South African veld. For the older members of this community, who have seen and suffered much through toil and warfare in the interesting drama of European settlement in South Africa, the occasion provides an hour of ease and reminiscence, a mutual clasp of hands by aged comrades and the fighting of old battles again. For the younger generation it is a thrilling period of romantic meetings and often the dawning of love-dreams.

The scenes in the church squares and the religious observances in the up-country towns throw an intimate and homely sidelight on the steadfast and purposeful qualities of the Boer people. They recall the dogged spirit

and the simple faith of that great body of pioneers, the *Voortrekkers* (literally, those who travel ahead; or, metaphorically, the advance guard), who, it has been aptly said, opened up many of the wide hinterlands of South Africa with the Bible in one hand and a rifle in the other.

In the bearded faces and the tall spare figures of the older men, in the patient eyes and homely features of the women, and the sun-tanned robustness of the children, are to be seen the descendants of a rugged and virile people, reared for the greater part in isolation, intensely proud and self-dependent, and as strong in their love of freedom as any race in the world. Yet to go among them as they sit in their homely way, drinking coffee round the open campfires in the church squares at Nagmaal time, or to stop outside the doors of their distant homesteads, is to find in them a kindly and hospitable people. If the stranger enter their domain they are invariably easy in courtesy and the first to come forward with the hand of greeting and the proffer of hospitality or roof protection to the traveller in need of it. It is revealing, too, to discover how little they are concerned or troubled by the happenings of the great outer world, living as they do, or have done up to recent years, in such comparative detachment. Their essential characteristic is simplicity of thought and outlook, with a deep sense of religion almost Calvinistic in its form.

In the process of race-coalescence and the gradual evolution of a national tradition out of the varying ideals of the English and Afrikaans-speaking communities in South Africa, it is sometimes difficult to foresee how these rugged people, with such an inherent love of individual freedom and isolation, can be naturally and happily incorporated. The picturesque aspect of the Nagmaal gatherings, principally in the lumbering old ox-wagon, supplies a direct commentary on this question of the merging of race ideals and customs in the

back-veld the mechanical age is making its iron invasion.

In spacious and sparsely populated countries like South Africa, means of transport are everything. Within the past thirty years the construction of thousands of miles of new railways has opened immense tracts of country, and the railway system of this Dominion to-day comprises more than 13,000 miles of open lines: but railways, though tap-roots and feeders, cannot reach all the farming areas. It is the internal-combustion engine in the applied form of the powerful tractor or lorry, but more so the lower-priced motor-car within the command of the small farmer's pocket, that have everywhere in South Africa brought the scattered rural communities nearer to the centres of urban settlement. In this process the mechanical vehicle is eliminating all natural barriers of isolation, and, incidentally, it has sounded the passing of the old "Ship of the Veld"—the lumbering ox-wagon.



"OLD-TIME VEHICLES, HAULED BY SPANS OF TWELVE TO FOURTEEN YOKED OXEN": WAGONS CONVEYING BOER FARMERS AND THEIR FAMILIES LEAVING A COUNTRY TOWN.

The facility of the cheap motor-car is steadily changing the outlook and many of the habits of the back-veld farmers. By the old-timers, who pioneered the land with their wagons and teams, the motor-car was for long regarded as a contraption of the Devil, an evil of civilisation; but slowly they have had to give way—the younger generation has seen to that. To them the speedy automobile, linking up farm and town in no time, means closer contact with the outer world, a quickening of interest in the problems and amusements of the day, better means of negotiating business and improved marketing of the farm products; but, above all, it has brought the means of education closer to them. These increasing contacts with the urban centres are broadening the understanding, interests, and sympathies of the isolated communities, and by doing so they are bridging gaps which might have stood in the way towards the attainment of a common or national ideal among the scattered rural population in the Dominion of South Africa.

To anyone who has known or seen something of the pioneering days of South Africa, even within the measurable period of the last half-century, there is a deep pathos in the passing of the old wagon, with its patient teams of oxen. They have achieved so much, and the story of South Africa's covered wagon contains an epic and a romance of splendid endeavour on the part of the white race in the settlement of that remarkable country.



MODERN TRANSPORT SUPERSEDING THE OLD-FASHIONED OX-WAGON IN SOUTH AFRICA: A LARGE ASSEMBLAGE OF FARMERS' CARS PARKED AT AN AGRICULTURAL SHOW.

united South Africa of to-day. Briefly it is this. The old-time scene of the *laagered* wagons in the church squares is slowly vanishing. There is no wavering or waning of religious fervour among these people, but even into the seclusion of the

THE ODD SIDE OF THINGS: A PAGE OF CURIOSITIES.



SOLVING THE QUESTION OF WHERE OUR OLD CARS GO TO: A MOUNTAINOUS "WRECKERS'" DUMP OF SCRAP-IRON IN EAST LONDON, WHICH SHOWS, AMONG ITS DISMEMBERED SKELETONS, STEERING-WHEELS, MUDGUARDS, AND BRAKE-DRUMS.

Anyone perplexed by the question of what becomes of the enormous number of motor-vehicles which improvement in methods of production has allowed makers to put on the market since the war will find an answer to his query in the above photograph. The great scrap-iron dump pictured here lies, we are informed, not far from the Commercial Road.



AN ASPECT OF THE POPULARISATION OF FLYING: A DEALER IN "AEROPLANE JUNK" WHO CLAIMS THAT HIS BUSINESS IS THE VERY FIRST OF ITS KIND.

Aviation, while it has its vanguard winning spectacular triumphs in lone flights or daring stunts, has now its rearguard too, who, so to speak, "clear up the mess." This business for aeroplane salvage and for dealing in "aeroplane junk" and second-hand parts has been founded in Los Angeles; its manager claims that it is the first of its kind in the world.



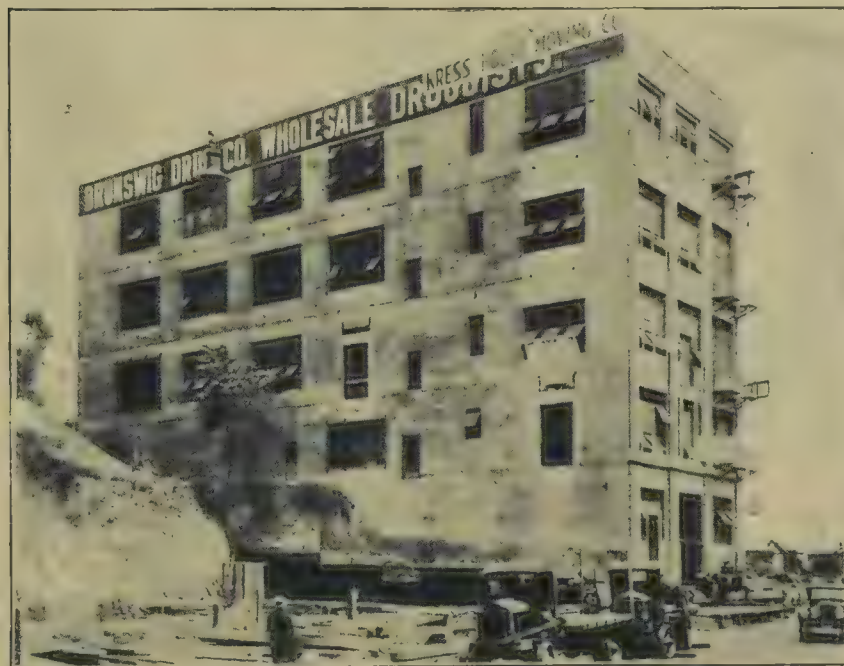
CURIOUS HAWAIIAN FEATHER-WORK REGALIA THAT IS IMMENSELY VALUABLE: AN ANCIENT FEATHER CLOAK SAID TO BE WORTH £20,000.

In our last issue we made a coloured reproduction of a magnificent Aztec feather-work diadem which is preserved at Vienna. It is interesting to compare the products of that ancient Central American craft with the Hawaiian feather-work illustrated here. The Hawaiian royal cloak once belonged to King Kamehameha III., who presented it to Commodore Kearny, of the U.S. Navy, in 1843. The most beautiful feathers used in it were obtained from the "mamo"—a bird now declared to be extinct.



A CAMEL WITH ITS HAIR CROPPED IN INTRICATE PATTERNS REMINISCENT OF THOSE ON SOME CASHMERE SHAWLS: A STRANGE EXHIBIT AT A FAIR NEAR LAHORE.

We have more than once illustrated the curious Indian custom of decorating an elephant's hide with patterns when the beast is to take a part in ceremonial: but the idea of a camel—a creature whose admirable qualities are of the utilitarian order—being solemnly tricked out with patterns cut in its hair seems strikingly incongruous. Perhaps its owner hoped thereby to increase his camel's value at the fair at which it appeared!



HOUSE-REMOVAL IN THE COMPLETE SENSE: AN ENTIRE BUILDING BEING SHIFTED ON STEEL ROLLERS IN LOS ANGELES.

Describing the above photograph, a correspondent writes that the building seen here (weighing over 10,000 tons) was shifted on 2000 steel rollers to a new site at Los Angeles, when its old site was required for the construction of a street. Such an extraordinary operation—a magnificent testimonial, be it said, to the rigidity of the structure—raises conjectures as to how it was severed from its foundations, and then provided with "roots" again in its new position.

PRIMITIVE MAN COMMEMORATED ON A FAMOUS PREHISTORIC SITE BY A MODERN STATUE: A NOVEL MEMORIAL OUTSIDE A GROTTO AT EYZIES.

Eyzies, in the valley of the Vézère (a tributary of the Dordogne), is famous for the grottoes in its vicinity, which have proved rich in remains of prehistoric man—Cromagnon being only one of them. A museum was recently inaugurated at Eyzies by M. Paul Léon, Directeur des Beaux-Arts in the French Government, and above we illustrate a figure of prehistoric man set up outside a grotto there.



PRINCESS ELIZABETH'S FURNISHED HOUSE: DETAIL OF THE INTERIOR.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY CYRIL A. FAREY, A.R.I.B.A.



NOT A DOLL'S-HOUSE, BUT A HABITABLE HOME, BUILT ON A SCALE ADAPTED TO A CHILD OF SIX: THE INTERIOR SHOWN BY REMOVAL (DIAGRAMMATICALLY) OF THE FRONT WALL.

Here we see the main details of the interior design and furnishing of Princess Elizabeth's house, illustrated in colour on the opposite page. At the risk of repetition, we may again point out that it is not a doll's-house, but a real dwelling which she will be able to occupy. The house itself is 22 ft. wide by 15 ft. high and 8 ft. from front to back. The living-room, bed-room, and kitchen are each 7 ft. wide and 7 ft. 3 in. long, while the bath-room is 7 ft. by 5 ft.; and the height of all the rooms is 4 ft. 8 in. The living-room furniture includes a table 4 ft. 3 in. long, 1 ft. 6 in. wide, and 1 ft. 7 in. high, and chairs with legs 11 in. long and seat 11 in. square. The kitchen contains a dresser 3 ft. 9 in. high by 2 ft. 6 in. wide; a gas-cooker 1 ft. 8 in. high by 1 ft. 4 in. wide; a

cupboard 3 ft. 9 in. high by 2 ft. 6 in. wide; and also a miniature "Freezolux" refrigerator (described on page 414) measuring 3 ft. 0½ in. high, 2 ft. 2½ in. wide, and 1 ft. 8½ in. deep. In the bed-room is a bed 4 ft. long by 2 ft. wide, with a wardrobe 3 ft. 9 in. high and 2 ft. 3 in. wide. In the bath-room, the bath is 3 ft. 4 in. long, and the hand-basin is 22 in. wide. Glass, china, cutlery, linen, pictures, and many other accessories are all provided in this royal home, wherein the little owner will be able to spend many happy and useful hours practising the domestic arts. We may add that the exhibition at Cardiff, where the house will be shown (as mentioned on the opposite page) is being organised by Industrial Exhibitions, Ltd.

A Miniature House as a Present for Princess Elizabeth.

FROM THE DRAWING BY CYRIL A. FAREY.



WHERE PRINCESS ELIZABETH WILL BE ABLE TO PLAY AT REAL HOUSEKEEPING: A TWO-FIFTHS MODEL OF A WELSH THATCHED COTTAGE, FURNISHED COMPLETE—A GIFT FOR HER SIXTH BIRTHDAY.

THE Duchess of York has accepted on behalf of Princess Elizabeth, as a gift from the people of Wales on the latter's sixth birthday (April 21, 1932), a model house which is a reproduction in miniature of an old Welsh thatched cottage, built to a scale of two-fifths the ordinary size. It contains a living-room, hall, and kitchen on the ground floor, and upstairs a bed-room, landing, and bath-room. It is in no sense a doll's house, but a real dwelling, adapted to the use of a child of six, furnished complete in every detail, and duly provided with gas, water, telephone, and electric light. In it the Princess will be able to play at real housekeeping and entertain her little friends. The idea of the gift originated with the Lord Mayor of Cardiff, Alderman R. G. Hill Snook. The house has been designed by a well-known Welsh architect, Mr. Morgan Willmott, F.R.I.B.A., of Cardiff, and built by Mr. Clifford Taverner, of Newport, Mon. It will be on view for the first time at the Ideal Home and Building Exhibition to be held in Cardiff from October 23 to November 5, and will afterwards be exhibited at various other big towns. Children up to ten years old will be allowed to inspect the interior, at a small extra charge, and it is hoped that the money thus raised will materially benefit such charities as the Duchess of York may nominate. A few interesting points may be added about the furnishing. The living-room is panelled in white, with polished oak floor, and contains miniature reproductions of old Welsh furniture, pictures by well-known artists, and a wireless set. The kitchen has a gas-cooker, refrigerator, boiler for washing, cupboards, and dresser, with all necessary utensils for meals, cooking, and cleaning. Hot water is available in the bath-room as in the kitchen. In the bed room is an oak bed for the Princess, with a cot beside it for her doll. All three rooms are about 7 ft. square and 4 ft. 8 in. high. The electrical equipment is complete, and power-plugs and bells are fitted throughout.

The Feast of Nagmaal in South Africa: A Quarterly Gathering of the Clans for Holy Communion.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY C. E. TURNER.



A PICTURESQUE FEATURE OF SOUTH AFRICAN RURAL LIFE: A SOCIABLE ASSEMBLAGE OF BOER FARMERS AND THEIR FAMILIES CAMPED AROUND A CHURCH IN THEIR OX-DRAWN WAGONS, IN WHICH, AFTER THE OLD-FASHIONED STYLE, THEY HAVE TREKKED FOR MANY MILES, FOR THE QUARTERLY CELEBRATION OF NAGMAAL.

Nagmaal is a South African Dutch or *Afrikaans* word which describes the quarterly gathering of the Dutch Church in that Dominion for the purpose of celebrating Holy Communion. The event is of interest because of the manner in which this festival of the Church is observed by the Boer farmers in the country districts. The Church is a rallying point of this section of the South African community, and the men and women who lead strenuous and, to some extent, isolated lives on the farms scattered over great distances, in the inland regions, look forward to this quarterly gathering not only for the religious observance, but for a social break in their lives. Even at the present time it is the practice for them to trek from their farms in their old-time wagons drawn by long teams of oxen, which, by comparison with the modern means of transport, are slow and primitive, since their average pace is not much more than about three to four miles an hour. The interest of this mode of travel, however, lies in the fact that each wagon is a unit which provides accommodation

and carries full means of sustenance for the family. On reaching the townships the wagons are parked round the churches, as portrayed above, and these vehicles, supplemented by tents, house the farmers during the four or five days' stay in the towns during Nagmaal. In some of the larger towns it was formerly a common thing to witness the assembly of a couple of hundred of these vehicles parked round the churches like newly established townships. The comings and goings between these wagon and tent dwellings are full of colour and interest, and remarkable for an atmosphere of homely sociability and hospitality which is such a notable characteristic of the Boer people. To the overseas traveller such scenes are unusual and full of race interest. They afford a vivid insight into the characteristics of people who lead lives very different from his own. The Feast of Nagmaal in South Africa has a special significance in relation to the development of this Dominion to-day, and in its indirect bearing on the changes being brought about by new methods of transport in this mechanical age.

Flood-Lighting in Colour: Fairyland at the French Exhibition.

AUTOCHROMES BY LÉON GIMPEL.



MAGICAL EFFECTS OF FLOOD-LIGHTING IN VARIOUS COLOURS AT THE FRENCH COLONIAL EXHIBITION: (FROM LEFT TO RIGHT) THE TOWER OF THE OVERSEAS FORCES, THE PALACE OF WEST AFRICA, AND THE MAGNIFICENT REPLICA OF THE GREAT TEMPLE OF ANGKOR.



AN ARABIAN NIGHTS ENTERTAINMENT PROVIDED BY WONDERFUL MODERN METHODS OF ILLUMINATION: A FAIRY-LIKE SCENE OF COLOURED LIGHTS AND FOUNTAINS ON THE ISLE OF BAGHDAD IN THE FRENCH COLONIAL EXHIBITION AT VINCENNES

Now that London has been enabled to admire the effects of flood-lighting on historic buildings, during the four weeks' display (from September 1 to 26) arranged in connection with the International Illumination Congress, it is particularly interesting to see what our French friends have achieved in this respect, with the added charm of colour, at the great Colonial Exhibition

near Paris. "It is not true," writes M. Robert de Beauplan, describing these magical effects, "that modern progress has killed the fairies. At any rate, it has brought into being a new one, beneficent and splendid, the good fairy Electricity. The Colonial Exhibition now offers to visitors the masterpiece in the City of Light."

ANGKOR VAT—ORIGINAL AND REPLICA: COMPARISON BY AIR-PHOTOGRAPHS.



THE ORIGINAL ANGKOR VAT, A WONDER-BUILDING OF THE EAST, SEEN FROM THE AIR: A PHOTOGRAPH REVEALING THE HARMONIOUS AND WELL-PROPORTIONED PLAN OF THIS CELEBRATED ANCIENT SHRINE OF THE KHMER RACE—MOST FAMOUS OF ALL CAMBODIA'S RUINED GLORIES.

It is interesting to compare, in these two air-photographs, the original Angkor Vat with the replica of the famous temple built at the French Colonial Exhibition. M. Jeannerat de Beerski, in his "Angkor: Ruins in Cambodia," describes Angkor Vat closely: "The temple consists of storeyed and concentric galleries . . . three in number, raised on bases which are doubled in height at every superior storey. The lowest gallery, exteriorly provided with a verandah . . . measures two hundred and sixty-five yards from east to west by two hundred and twenty-four from north to south. . . . The gallery of the second storey supports a tower at each of its four angles. It should be noted that these towers have never been finished, and were all abandoned when they had reached exactly the same height. . . . From the second gallery one passes into the court of the second storey and comes to the foot of the central pile, which, placed on a socle no less than forty feet in height, commands the whole of the building. A footbridge takes one to the monumental staircase, which gives access to the upper parts of the temple. Every side of the massive basis is, in truth, provided with three staircases, but all except one are so steep that they cannot be used without danger. The central pile is made up . . . of a belt of galleries with interior verandahs, four courts and other galleries disposed like a cross. . . . Four



THE REPLICA OF THE CENTRAL PART OF ANGKOR VAT BUILT AS A PAVILION IN THE FRENCH COLONIAL EXHIBITION AT VINCENNES: A REMARKABLE RECONSTRUCTION OF A MASTERPIECE IN ORIENTAL ARCHITECTURE, THE SIZE OF THE ORIGINAL, SEEN FROM THE AIR.

cupolas crown the angles of this, the third storey, and stand as the attendants of an enormous dome, which looks down upon the earth from a height of two hundred and fifteen feet."

THE WORLD OF SCIENCE.

THE CAPE BUFFALO.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago my paper treated me to a lurid description of the ferocity of the Cape buffalo held captive at the "Zoo." He had, apparently, almost given proof that "iron bars do not a prison make"—even massive bars in concrete foundations. So, having a mind to see the buffalo in his fury, I made a pilgrimage to the Gardens and I found—a little girl feeding him on buns and patting his massive flanks! Some slight display of irritation—which even the mildest-mannered among us will manifest at times—may have started this story of attempted escape. For the Cape buffalo is a much-maligned animal. He has been described by more than one big-game hunter as a "most ferocious brute; as dangerous as, if not more dangerous, than the lion." Nevertheless, there is no more than a substratum of truth about these allegations of ferocity, which, where it is displayed, is perfectly justified.

In support of this statement there can be no higher authority than that of the late Captain F. C. Selous, one of the greatest of big-game hunters. He spent years on end in the wilds of Africa as an elephant-hunter, and there were no big-game animals of this continent which he had not lived among, or which he had not killed when circumstances made this necessary—for he never killed for the sake of killing. He tells us, in his fascinating "African Nature Notes," that the buffalo may, indeed, charge suddenly out of thick cover or long grass, but only

should develop such a broad fringe of hair along the lower edge is, at present, inexplicable.

The horns are undoubtedly the most striking feature of this animal, and they gain an added interest by comparison with those of other oxen, the gnu and that strange creature, the musk-ox. In these two last, the bases are extremely massive; but in the Cape buffalo this massiveness attains to its most extreme form, the horny sheaths meeting one another in the middle line, while their transverse diameter is conspicuously great, since they measure over a foot—at least, this is true of the bulls, for in cows they are much smaller. Another curious feature is the fact that their horns decrease in length with age, while at the same time they increase in breadth. At their period of maximum length these horns curve inwards, and it is this intumed portion which vanishes; though no explanation seems to be forthcoming for the agency by which this reduction is brought about.

In referring to "the buffalo," or the "Cape buffalo," I have, by inference, suggested the existence of more than one species. According to some authorities this is indeed the case. But others, no less qualified to express an opinion on this subject, insist that all the numerous species and sub-species which have been described are really only variants of one type—the South African or Cape buffalo. Between this giant and the dwarf red buffalo of the Congo one finds a surprising range of intermediate types—the "species" and "sub-species" just referred to.

Here, indeed, we have some extremely valuable material illustrating that much-vexed theme—the Evolution of Species. The story must be pieced together by tracing the distribution from South Africa, northwards, eastwards, and westwards. The so-called American buffalo, or bison, is a very different animal, belonging to a quite distinct genus, including also the European bison, now, as a wild animal,

almost extinct. In these animals the horns are short and cylindrical, projecting on each side out of a mass of long hair. The "bison" of the Anglo-Indian sportsmen, again, is no true bison, but one of a group of Oriental species nearly related to the domestic ox.

The "bison," or "Arna," of India and that of Africa are, however, nearly related. But in the matter of their horns they display wide differences, though in both they are flattened at the base and triangular in section. In the Arna they spread outwards in a most surprising way.



I. THE SKULL AND HORNS OF THE MUSK-OX: A GROWTH SIMILAR TO THAT OF THE CAPE BUFFALO, THE BASES OF THE HORNS FORMING A GREAT HELMET-LIKE MASS MEETING TOGETHER IN THE MIDDLE LINE OF THE FOREHEAD.

It is possible that these excessively developed horn-bases may be used as battering-rams in fighting, after the manner of sheep. In the females of the Cape buffalo and musk-ox, the horns are much smaller than those of the male seen above.

A single horn may measure over 6 ft. in length. Curving slightly upwards and inwards, the distance between the tips may be from 8 to 9 ft. In point of size, the Arna exceeds the African buffalo, as specimens are on record standing over 6½ ft. at the withers.

Just now, however, I want to emphasise the peculiar and conspicuously massive character of the base of the horns of the African buffalo and its counterpart in the white-tailed gnu (*Connochates*) among the antelopes, and that strange creature, the musk-ox, so like the oxen in some respects, so like the sheep in others. In both these animals the horn-sheaths in old bulls become enormously thickened at their base, practically meeting one another in the middle line, as in the Cape buffalo.

What explanation are we to give for these excessively wide bases? So little is really known of the habits of any of these animals in their wild state that we can, at present, only attribute such luxuriant development of horny tissue to "idiosyncrasies of growth." Sir Arthur Woodward, on evidence derived from fossil animals—and he speaks with authority—has always contended that in all these instances, either excess of ornaments or of growth in weapons, we have evidence of the impending dissolution of the race. The body as a whole having attained to a state of stable equilibrium, superfluous building material is got rid of by adding it to the latest of the creature's structural acquisitions, and these additions finally overthrow the general balance and extinction results.

Sometimes this extinction is forestalled by man's interference, and the white-tailed gnu affords a case in point, for this animal is now almost extinct. This fact is the more to be deplored because there are features in the development of its horns which are quite remarkable, and which could have been more or less exactly interpreted. I allude to the extraordinary developmental history of these horns. For in the young animal they first appear as a pair of long, upright spikes, as may be seen in museum specimens and in a young animal I photographed at the "Zoo" many years ago. But in the adult these horns turn abruptly downwards from the base, and then as abruptly upwards, to form a pair of great hooks. No one ever seems to have watched the gradual bending down of the upright spike, nor the upward rise of its tip to form the hook. There is yet a chance to remedy this, for a few specimens of this wonderful animal still survive in a state of semi-captivity in the land over which they once roamed in thousands.



2. THE SKELETON OF THE CAPE BUFFALO, WHICH, FOR WIDTH OF RIBS, IS ONLY PARALLELED BY THE SKELETON OF THE PIGMY RIGHT-WHALE AND THAT OF THE MANATEE AND DUGONG.

when it has sought refuge there because suffering from wounds inflicted by lions or human hunters. Under such circumstances, as he remarks, "such animals would naturally be morose and dangerous to approach."

Though I would fain enlarge upon the habits of this magnificent animal, there are other aspects concerning it which have recently been engaging my attention. One of these concerns the astonishing breadth of the ribs, as may be seen on a reference to the adjoining photograph. I can recall no other animal—except the pigmy right-whale and the sirenia—which has ribs so massive. Commonly, we can associate structural peculiarities with habits or some special function. But one seems to seek in vain for interpretation here. Few people seem able to discover any interest in what lies beneath the surface of beasts and birds; hence these singular ribs have so far escaped notice. Not even those who make it their business to study skeletons have, so far as I know, made mention of them.

That the buffalo is a creature with a commanding presence none will deny, and both his hide and his horns inevitably attract attention. In the young animal the hair is of a rust-red, but with advancing age it darkens, ultimately becoming black. In the old bulls, however, the hair is gradually shed, till finally the hide is almost as bare as in a rhinoceros. This change from red to black is interesting, because it indicates a more advanced stage of evolution than that reached by its diminutive relative, the Congo buffalo, which some authorities hold is a distinct species. The Cape buffalo, in short, in the course of its individual life-history, revives the ancestral coloration. Why the ears



3. THE CAPE BUFFALO: AN ANIMAL OF GREAT INTEREST TO THE SERIOUS STUDENT OF THE EVOLUTION OF SPECIES, ON ACCOUNT OF ITS COLORATION AND ITS RELATION TO OTHER "RACES" OF THE AFRICAN BUFFALO.

How the Cape buffalo in the course of its life history revives the ancestral coloration is described in the article on this page. According to some authorities, all the various "species" and "sub-species" of buffalo that are found in Africa are really only variants of one type—the Cape buffalo. The examination of their relationships and distribution would, it is suggested, throw light on the probable working of the Evolution of Species.—[Photograph Copyright by D. Seth-Smith.]

WHAT A TORNADO IS LIKE: ITS GROWTH AS SEEN BY OBSERVERS AWAITING ITS FURY.

THE recent whirlwind at Southsea, when a dark cone-shaped cloud was seen whirling above the town, tearing up sheets of corrugated iron and throwing down chimney-stacks, and the whirlwind which struck Birmingham in June, have brought home to us the devastating nature of these disturbances—if only on a minor scale. In hot countries where the atmosphere attains its maximum instability, no structure can be counted safe from tornados when they appear. Their coming is often heralded by a small light-coloured streak which first appears at a great height in the sky—as can be seen to be the case with the tornado illustrated on this page. This light patch grows bigger as it stretches downwards—becomes surrounded by a black mass which stretches in all directions and finally covers most of the sky. Thunder and lightning add their terrors. The tornado approaches from the quarter where the clouds are

[Continued below.]



THE FIRST STAGE IN THE FORMATION OF A TORNADO AS SEEN FROM THE GROUND: A LIGHT FUNNEL-SHAPED PATCH APPEARS ON THE HEAVY COPPER-BROWN COLOURED CLOUDS.



A SECOND STAGE—IN WHICH THE TORNADO DEVELOPS ITS TYPICAL SHAPE: THE FUNNEL-SHAPED PATCH TURNS TO A LONG STREAK—LOOKING LIKE A THORN POINTING DOWNWARDS.



A THIRD STAGE—THE TORNADO TWISTING EARTHWARDS: THE FUNNEL-SHAPED CENTRE OF THE STORM COMING DOWN FROM ABOVE, AND MENACING THE COUNTRY BELOW WITH DESTRUCTION.

[Continued.]

blackest, taking the roofs off buildings and tearing up trees. The speed of the wind is extraordinary, and has been known to reach 125 m.p.h. at this stage of the storm. At its centre comparative calm often reigns—attributed to the rarefaction of the air in the central column, or funnel, round which the tornado whirls with a circular motion. At the approach of a tornado the sky takes on a peculiar and ominous aspect. A kind of red haze gives the sun—or moon—an unnatural sanguine look, and imparts a copper colour to the clouds, a phenomenon noticed under our first illustration. At the same time a deep, rumbling sound frequently makes itself heard; while the noise of the violent wind has been variously compared to the roaring of wild beasts or to the mingled shrieks of a great multitude. Finally, the commotion at the centre of the tornado gives rise to reports like cannon-shots.



A FOURTH STAGE—THE TORNADO, AFTER TOUCHING THE EARTH, APPEARS AS A FORMIDABLE COLUMN REACHING UP TO OMINOUS REDDISH-COLOURED CLOUDS: A PHOTOGRAPH TAKEN WITHIN A MILE FROM THE CENTRE OF THE DISTURBANCE.

The World of the Kinema.

By MICHAEL ORME.

HEROINES CUT TO PATTERN.

IF I possess any quality about which I may be permitted to make a boast, it is my punctuality. Therefore I wish you to believe that it was an unsuspected change in the hour of a private showing that found me, a day or two ago, groping my way to a seat in a darkened theatre and confronted by a screen on which a "certain liveliness" already prevailed. The picture had arrived at the not unfamiliar stage at which the heroine, obviously defying an irate parent and a docile suitor, was emphasising her wilfulness by throwing herself down on to a luxurious divan—that piece of screen furniture appertaining to wealth which none would dare to call a couch—and burying her blonde curls in a cushion. The situation and the steps by which it had been reached were crystal-clear to a hardened film-goer. Nor did the absence of a programme and the missing of the preliminary canter hamper one in "spotting the favourite," so far as the hero was concerned. He was easily and instantly recognisable. But who was the heroine? She was beautifully groomed, from the shining and permanent waves of her Garbo-ish coiffure to the tip of her high-heeled shoes. She was incredibly slim. She had plucked eyebrows and a mutinous underlip. Personally, I should have called that expressive underlip sulky, but the accepted, and certainly the more euphemistic word, is, I believe, "mutinous." She was extremely attractive and she acted well. But who was she? Her physique suggested half-a-dozen names at once, so completely had the charming creature conformed to the present Hollywood pattern, and it was not until a vocal inflection caught and stirred my memory that I was able to pin her down.

That a screen star whom I should have known kept me guessing for almost the entire length of a picture brought to a head a discomfort which I confess has been latent in my mind for some time. It is caused by the standardisation of film-heroines. We, the public, may be at fault. Our pleasure in the smooth, slim, perfectly-appointed ladies of pictorial drama, as presented to us by the American studios, has been voiced often enough. We have compared the Hollywood methods of careful preparation, intensive beauty-culture, photographic solicitude, and the general chastening of individual exuberance with our own less meticulous procedure. We have acknowledged the metamorphosis of British actresses after their migration to Hollywood. We have discovered a swift rise to a greater stellar radiance for our "discoveries" if Hollywood took them in hand. Nor have we been entirely wrong in all this. What we did not bargain for—although the slavish imitation of any successful bid for popularity in the world of the kinema might have warned us—is the autocratic establishment of a pattern to which, outwardly at any rate, the American screen-heroine must apparently adhere as obediently as any mannequin.

The pattern, I believe, began with Greta Garbo. Her elusive, sinuous charm has much to answer for. If the type has undergone some modification, it has nevertheless left its indelible mark, establishing I know not what heroisms in the matter of dieting and exercise, not always with the happiest results. Does anyone really prefer Miss Joan Crawford of to-day, her beauty reduced to the hard, keen lines of extreme tenuity, to the plumper Joan of yesterday? Must the youthful appeal of Miss Elissa Landi, at her best and her most natural in her moments of ingenuousness, be "wrapped in mystery," in order to make an international "star" of her? I could name

a dozen film actresses who are gradually losing their individuality under the tyranny of standardisation. Even Miss Ann Harding and Miss Ruth Chatterton show signs of succumbing to it.

Exceptions there are, of course, and the welcome extended to them by a generally misjudged public should cry a halt to the surfeit of elusive blondes. The instant success of Miss Sylvia Sidney in "City Streets" was due, in my opinion, as much to her divergence from the all-prevailing type and her sincerity of self-expression as to her histrionic gifts, which are no greater than those of many of her colleagues. She is fresh, she remains *franchement elle-même*. Herein lies the secret of her conquest. Miss Ina Claire, blonde though she be, breaks away from the general pattern and proves exciting, *fine*, and immensely interesting to watch. In an entirely different key, Miss Claudette Colbert strikes a note of her own. She has, so

star—has veered definitely away from the singing hero of film romance and will have none of him, and it is to be hoped that Novarro will not go so far as to decide that if he cannot sing neither will he act. Admirable as was his musical achievement in "The Call of the Flesh," as the unknown singer suddenly called upon to take the place of a great star at the Milan Opera House, his acting throughout that film of curiously unstable emotional planes was just as good, if not better. Doubtless he enjoyed, in addition to his vicarious vocal triumph, the entirely natural comedy of the singing-lessons and audition—sequences that were very amusing in their lightness of touch and trueness to life. But it was his disarming, impudent smile, his agility and grace of movement, his gay nonchalance of manner that, rather than the musical climax, withstood the strain of a none too credible story and bore it to something of success.



INA CLAIRE.



SYLVIA SIDNEY.



CLAUDETTE COLBERT.



RUTH CHATTERTON.



ANN HARDING.



ELISSA LANDI.

DO FILM ACTRESSES TEND TO CONFORM TO A SINGLE TYPE?—A QUESTION DISCUSSED IN AN ARTICLE ON THIS PAGE: PORTRAITS OF SIX WELL-KNOWN "STARS" MENTIONED, THAT SUGGEST INTERESTING COMPARISONS IN THIS RESPECT.

far, kept her warm, dark beauty intact and individual. No difficulty here in registering and retaining a clear and definite vision of personalities unblurred by the palimpsest of former impressions. Other exceptions suggest themselves, but, in the main, the paths of originality are apparently regarded by the film-makers as unsafe for feminine traffic, excepting for the privileged few. And that is a great pity, for the standard of beauty lies not in its standardisation, but in its infinite variety.

RAMON NOVARRO.

To stand upon the stage of a great opera-house and thrill a vast audience with the magic of your singing must be an exciting experience, even though the stage is only part of a studio set and the audience composed of extras paid to sit in the stalls and applaud. To Ramon Novarro, when he found himself in such a situation in "The Call of the Flesh," it must have been ironical, as well as exciting. For, despite his many successful appearances since Mr. Rex Ingram gave him his first film part, Rupert of Hentzau in "The Prisoner of Zenda," like many others of his profession he would fain turn a different front to the foot-lights from that which the world expects and acclaims. In short, his desire has always been to become an opera-singer.

That he is the possessor of a pleasant tenor voice, well trained, flexible, and true, cannot be denied. But if, as report tells, he is himself convinced that singing rather than acting is his real vocation, it is a pity. Public taste—which, after all, is the arbiter of the fate of every screen

fresh and guileless youth. It is, however, in the later development of the story, when, having become a fabulously rich merchant, he falls in love with an American girl, only at the end to discover that she is the sister of his unknown friend, and to realise that the claim of gratitude involves the sacrifice of his love, that his increasing powers of restraint and insight are brought into play.

It may be said that no Westerner can altogether successfully portray the essential reserve, the underlying mysticism, of the East. And this is to a great extent true of Novarro's impersonation of Karim. But, though what we see is always the actor assuming a nationality that neither birth nor training has made his own, it is, nevertheless, a histrionic achievement, since he does succeed in shedding, both from appearance and address, much of his familiar personality.

His natural, audacious charm is still there, but it is sufficiently sublimated in quietness and depth to give considerable plausibility to what is, after all, no more than gorgeously staged romance skilfully tinged with realism that only serves to throw the highly-coloured emotional and pictorial background into sharper relief. Against this background the figure of Karim, the Oriental, stands out as proof that the screen would lose as good an actor as the opera stage would gain a singer, if Ramon Novarro should decide to desert from the ranks of Hollywood and go on the operatic stage.

Now, in "Son of India," at the Empire, he shows once again that as an actor he has reserves that can fulfil the requirements of a totally different type of part. The film itself is an adaptation of Marion Crawford's novel "Mr. Isaacs." It opens with the murder by bandits of a native chief, whose son, Karim, is rescued from the marauders by a fakir to whom he has shown a small kindness. With nothing but a priceless diamond in his possession, the boy tramps his way to Bombay. When he tries to sell his treasure to a jewel-merchant he is set upon, and, but for the intervention of an American who has seen what happened, would have been imprisoned as a thief. Remembering his father's injunction: "No god will ever forgive the man who breaks the command of gratitude," Karim vows eternal obligation to his benefactor.

In these scenes Ramon Novarro is the personification of

GORILLA BABYHOOD: FOOD; TOYS; A FELLOW-CAPTIVE CHIMPANZEE.

PHOTOGRAPHS BY COURTESY OF THE NEW YORK ZOOLOGICAL SOCIETY. (SEE ARTICLE ON PAGE 404.)



THE WEAK BABY GORILLA BEING FED WITH A SPOON UNTIL SHE GREW STRONGER.

This and the adjoining photograph show the baby gorilla, named Penserosa (described in the article on page 404), as she appeared on her arrival in the New York "Zoo." She was so weak at first that it was necessary to use a spoon in giving her liquid foods, such as milk and eggs beaten together. Cod-liver oil, a necessary part of the diet, was also given with a spoon.



THE LITTLE GORILLA IN AN EMACIATED CONDITION ON ARRIVAL IN NEW YORK.

The weakened and emaciated condition of the young female gorilla when she was first brought to the Zoological Park in New York is apparent in the above photograph, which was taken soon after her arrival. At that time she weighed a trifle over 17 lb. A point of interest in this picture is the manner in which she balanced herself on the knuckles of her hand. By careful treatment and feeding she gradually grew stronger.



THE YOUNG GORILLA, NOW GROWN STRONGER, ENJOYING A BANANA.

"Bananas are a favoured article of food among the great apes, and in the strictly limited dietary of Penserosa," says the "Bulletin" of the New York Zoological Society, "this fruit was included. She ate bananas with relish, preferring them not too ripe. When this picture was made (six or seven weeks after her arrival), the result of careful feeding was quite apparent."



THE LITTLE GORILLA PLAYS WITH TOYS LIKE A HUMAN BABY: PENSEROSA CHEWING AT A RUBBER BALL.

"As she gained in strength, an interest was manifested in toys. She clasped a large rubber ball in her arms as she toddled awkwardly around, but, like an infant, appeared to be more intent on chewing upon it than bouncing it about."



THE BALL IS DISCARDED FOR A TOY DRUM, WHICH IS SIMILARLY TREATED BY THE GORILLA: PENSEROSA (NOW GROWING ROTUND) AT PLAY.

Occasionally the baby gorilla would discard the rubber ball for a toy drum, which she treated in a similar manner, putting it to her mouth and chewing at it. In this photograph the improvement in her physical condition is evident by her rotund appearance.



A CHILD FRIENDSHIP BETWEEN GORILLA (RIGHT) AND CHIMPANZEE: PENSEROSA AND ALLEGRA POSING.

The little gorilla was named Penserosa because of her serious and pensive nature. Her companion in exile, a young chimpanzee, who was a little older, was much more lively, and so received the name of Allegra. Here they are seen sitting to a photographer. "It is an ordeal," we read, "which they endure with a pose of watchful waiting, seizing any opportunity to slip off the perch and go back to play."



THE BABY GORILLA (IN FRONT) BEING "MOTHERED" BY THE SLIGHTLY OLDER CHIMPANZEE: A CASE OF MATERNAL INSTINCT.

"The infantile state of the young gorilla is well illustrated in this photograph and the two adjoining it on either side. She clings to her chimpanzee companion, Allegra, who, in turn, mothers her little charge, manifesting the true maternal instinct." Penserosa and Allegra were both brought away from West Africa together, and together they travelled to Paris and thence to New York, there to find a comfortable home in the Zoological Park.



HUDDLING CLOSE TOGETHER "LIKE LOST CHILDREN": THE BABY GORILLA (RIGHT) AND THE CHIMPANZEE.

"When strangers arrive, the two little apes invariably cling tightly to each other, the gorilla ever dependent upon the more fearless Allegra." When first placed in their cage, "they would huddle close together like two lost children at the sound of strange voices or footsteps. The chimpanzee literally 'mothered' the baby gorilla. It was with great difficulty that they could be separated, as they would most strenuously resist."

We now supplement Mr. Marcuswell Maxwell's photographs of gorillas in their native wild (published in our issue of August 29) with illustrations of what is probably the most successful effort ever made to preserve a gorilla in captivity,

a young female in the Zoological Park at New York. A descriptive article and further photographs, some of which show the little animal playing out of doors in the snow, appear on the two pages here following.

A CAPTIVE GORILLA THAT PLAYED WITH SNOW.

NOVEL METHODS OF PRESERVING AN ANIMAL SELDOM KEPT ALIVE LONG IN CAPTIVITY: THE NEW YORK "ZOO'S" BABY GORILLA.

By CHARLES V. NOBACK. An Abridgment of his Article in the New York Zoological Society's "Bulletin."
By Courtesy of the Society. (See Illustrations on pages 403 and 405.)

Our readers who admired Mr. Marcuswell Maxwell's wonderful photographs of gorillas in their native haunts (published in our issue of Aug. 29) will doubtless be interested in the following account of a young female gorilla which has been successfully kept alive for over two years in the Zoological Park at New York. It will, we think, be agreed that Mr. Noback has given a fascinating description of the little creature's reactions to captivity, while the record of the methods adopted to preserve her health will be of great value to zoologists. After mentioning that an adult gorilla has never been seen alive outside its native habitat, that the first living infant gorilla was brought from Africa to Europe in 1855, and the first to the United States in 1897, Mr. Noback continues:

THREE infant female gorillas have been received

at the New York Zoological Park at different times during the past twenty years. The first was received on Sept. 23, 1911, and died twelve days later. The second, Dinah, lived at the Park for over eleven months, from Aug. 24, 1914, to Aug. 1, 1915. The third is Janet Penserosa, the subject of this article. Early in the summer of 1928, the Rev. W. Reginald Wheeler left the Gaboon country in West Central Africa for the United States by way of France, bringing with him three baby gorillas and a baby chimpanzee. The anthropoid apes were quite ill during the voyage to France, and two of the gorillas died.

Although the surviving baby gorilla and chimpanzee were ill during the remainder of the journey, they managed to live on a diet of milk, bananas, and bread. Upon reaching France they were taken to Paris and boarded at the Jardin des Plantes, where they were nursed and treated until arrangements could be made to transport them to New York. They left France for New York in October, 1928, sailing from Cherbourg on board the White Star S.S. *Olympic*, housed in the ship's animal quarters. The midnight of Oct. 30, 1928, was calm as the *Olympic* quietly docked at Pier 59, North River, with a sick baby gorilla and chimpanzee as part of her living freight.

They were soon on their way, through crowded city streets, bound for the hospital at the New York Zoological Park, and on arrival were placed in a sanitary cage, provided with clean fresh straw. They played with the straw or moved about cautiously. Both would immediately huddle close together like two lost children, and hold on to each other at the sound of strange voices or footsteps. The chimpanzee literally "mothered" the baby gorilla. Early the next morning they played about the cage together, the chimpanzee pushing the baby gorilla around so that at times the gorilla would cry, and then the chimpanzee would mother her again.

The infant female gorilla weighed 17½ lb., while the baby chimpanzee weighed 18 lb. They were estimated as being about eighteen to twenty months of age. Both were greatly emaciated and weakened from malnutrition and a cold. They were also afflicted with a skin disease (dermatitis). It was not believed that they would survive very long, consequently they remained at the hospital for care and treatment. A roomy cage was built provided with a wooden floor, a bench, a pole 1½ inches in diameter,

and a trapeze. Straw covered the floor and a large skylight admitted a flood of sunlight. Their smaller cage served as a sleeping-compartment, while the larger one was used as a playroom.

The next consideration was the choice of a suitable variety of foods. The food requirements of an infant gorilla are quite similar to those of the human infant, so far as physical growth is concerned. Milk, eggs, fruits and vegetables, with a small amount of bone-meal and cod-liver oil, were selected to form the basis of her diet. Bananas form a substantial part of the principal meal. The young gorilla may eat from two to six each day. The gorilla as well as the chimpanzee are very fond of eating the inner white lining of the banana-peel. They will frequently eat the whole banana-skin, and prefer those which are not quite fully ripe.

meal they would be left to themselves until early next morning. With the chimpanzee lying on her back and the gorilla on her side, they would sleep throughout the night.

The baby gorilla gradually became more active, and soon climbed about upon the trapeze and danced around on all-fours in an awkward yet rhythmic manner. She grew more friendly and would sit in the keeper's lap and permit herself to be petted. The photographs made a few weeks after these apes arrived illustrate how they appeared when received at the Park. They also show how the chimpanzee mothered the infant gorilla (three lower photographs, page 403). Penserosa, the gorilla, gained in weight more rapidly than the chimpanzee (top right photograph on page 403).

While being fed, the baby gorilla utters a low, soft

purring sound. Piteous cries are made when her chimpanzee companion deserts her. If greatly excited, as when one forcibly takes the chimpanzee away into another room, the gorilla will open her mouth, retract her lips, show her teeth, and let out a long, high-pitched shriek, like the scream of an angry child. Because of her slow, deliberate movements, deep-set soft brown eyes, and a serious, sometimes pensive, facial expression, the name Penserosa was given to the infant gorilla. She had been known as Janet; therefore her full name is Janet Penserosa. In contrast to the gorilla, the quick smooth movements, long slender fingers, large ears ready to catch the slightest sound, alert twinkling light-brown eyes, and a cheerful, mischievous facial expression suggested the name Allegra for the young chimpanzee. She had been known as Ellen; therefore her full name is Ellen Allegra.

Toward the end of December 1928 Penserosa developed broncho-pneumonia. Treatment consisted largely of rest, medication, and dry heat from an infra-red lamp, which appeared to relieve congestion. She became so weak that she seemed destined to meet the fate of most young gorillas brought to civilisation—i.e., to become a victim of pneumonia. About the middle of January 1929, recovery seemed assured, as she gradually began to play again. Her weight on Jan. 15, 1929, was 22½ lb. The dermatitis cleared up under treatment. Her hair began to grow out in short stubby bristles, which soon became long smooth hairs. From this date on she remained in good health. The temperature of the hospital was kept at 65 deg. F. to 78 deg. F.

With the approach of spring it was planned to let the baby gorilla and chimpanzee obtain the

benefit of being out of doors during the day. Accordingly, Penserosa and Allegra were permitted to play on the lawn in the hospital yard. The use of artificial sunlight was now discontinued. A large double cage was provided for them. From this time on they had access to the outdoors at will during their waking hours, while at night they were returned to their sleeping-cage.

Feeding-time offers an opportunity to observe some general behaviour characteristics. The alert, restless chimpanzee is constantly on the move, jumping, crying, and climbing about the cage. The keeper enters with a pan of milk, and as soon as it is placed on the floor the

(Continued on page 416.)



PHASES OF A YOUNG FEMALE GORILLA'S FACIAL EXPRESSION: JANET PENSEROSA IN HER USUAL SERIOUS AND PENSIVE MOOD.



A CHANGE IN THE GORILLA'S EXPRESSION COMES WITH THE BEGINNING OF A DROWSY YAWN: WRINKLED EYES AND OPENING MOUTH.



"THE VERY PEAK OF A YAWN—NOT SO VERY BEAUTIFUL, BUT INDICATING COMPLETE LAZY SATISFACTION": A FULL-FACE EFFECT.

"The young gorilla's facial expression reflects her moods. The upper left-hand picture illustrates her usual serious mood, while her response to the soothing effect of a balmy June day is expressed by a yawn of relaxation, as illustrated in the other three photographs, which were made on June 14, 1929. . . . The head, with its beetling brow protruding over deep-set light brown eyes and large round open nostrils, is set close to her body. Two prominent vertical wrinkles in the middle of her forehead, deep semi-circular wrinkles below her eyes, and firm lips add to her old, serious appearance. The texture of the black facial skin is soft. The outer portion of the lips is smooth and black, while the inner part of the mouth is pink."

Photographs by Courtesy of the New York Zoological Society.



THE LAST PHASE OF THE YAWN: "PENSEROSA COMES TO LIFE, SHOWING IN HER COUNTENANCE A CURIOUS MIXTURE OF AWE, SURPRISE, AND BRAVADO."

It was decided not to "coddle" or pamper them in any way, but to let them become self-reliant. They were irradiated for fifteen minutes each day with ultra-violet light from a mercury vapour lamp. The use of artificial "sunlight" continued until spring. During their first winter at the Park they were kept indoors because they were ill. Within ten days after her arrival the infant gorilla gradually became accustomed to her new home. As the walls of the play-cage consisted of one-inch wire mesh, the gorilla and her companion would climb all around the inside of the cage at will, or up the pole, or swing on the trapeze until late in the afternoon. After their evening

A GORILLA THRIVES THROUGH THE COLD OF TWO NORTHERN WINTERS.

PHOTOGRAPHS BY COURTESY OF THE NEW YORK ZOOLOGICAL SOCIETY. (SEE ARTICLE OPPOSITE.)



THE YOUNG GORILLA TURNING THE CRANK OPERATING THE TILT OF A CAMERA: AN INSTANCE OF THE CURIOSITY SHOWN BY THE GREAT APES REGARDING ANY MECHANICAL CONTRIVANCE.



A CONTRAST IN TABLE MANNERS: THE NIMBLE CHIMPANZEE SEIZES THE PAN OF MILK, AND RAPIDLY DRAINS THE CONTENTS, WHILE THE SLOW GORILLA (ON RIGHT) HAS ONLY TAKEN A SIP.



A YOUNG GORILLA'S FIRST EXPERIENCE OF SNOW: PENSEROSA, WHO SUFFERED NO ILL-EFFECTS FROM THE COLD, PLAYING OUT OF DOORS IN WINTER.



A GORILLA UNAFFECTED BY WINTRY WEATHER: PENSEROSA, WITH A THICK COAT DEVELOPED BY OPEN-AIR LIFE, NIBBLING BITS OF ICE.



A YOUNG FEMALE GORILLA IN GOOD CONDITION AFTER TWO YEARS IN THE NEW YORK "ZOO": A RECENT PORTRAIT OF PENSEROSA.

VERY DIFFERENT FROM THE EMACIATED CONDITION IN WHICH SHE FIRST ARRIVED: THE YOUNG GORILLA AFTER SHE HAD ACQUIRED A THICK AND GLOSSY COAT.

ANOTHER PORTRAIT OF PENSEROSA, THE NEW YORK "ZOO'S" YOUNG FEMALE GORILLA: A PHOTOGRAPH SHOWING THE RAPIDLY MATURING FACIAL DEVELOPMENT.

These photographs give interesting glimpses of the young female gorilla in the New York "Zoo," described in Mr. Charles V. Noback's article opposite. The two central subjects here are of particular interest as showing a gorilla's reactions to snow. "Since she was in good condition," writes Mr. Noback, "and enjoyed being out of doors during the daytime, and because gorillas in their native state may be exposed to cold weather, it was decided to let Penserosa get the full benefit of the early winter sunlight and outdoor air. Her coat of hair became heavier and more luxuriant as the winter progressed. She did not suffer from the cold. Allegra, the chimpanzee, however, shivered and remained in the

indoor cage most of the time. Snow was falling lightly in the outdoor cage (on a December morning). The cage door was slid open and out romped both gorilla and chimpanzee. At first they looked about them inquiringly for a moment or two as the snow fell around them. They tried to catch a few snowflakes in their hands, and then picked up some snow, lifted it to their mouths and ate it. Like little children, they seemed to enjoy their first snowstorm. Later, the gorilla would pick up small pieces of ice and crunch them between her teeth. This is perhaps the first time that a gorilla has been kept out of doors during the day for an entire year in the North Temperate Zone."



COSTUME, SCULPTURE, AND DECORATIVE ART IN THE ADMIRALTY ISLANDS: AN INTERIOR AT MANUS ISLAND, THE LARGER OF THE GROUP, SHOWING A NATIVE, MUCH ORNAMENTED, ON AN ELABORATELY-CARVED SEAT; AND A REMARKABLE STATUE.

THE mainland of New Guinea and the neighbouring islands of Melanesia are inhabited by many different native peoples with marked physical characteristics and distinctive cultures. Numerous tribes little influenced by contact with civilisation are to be found who preserve not only their physical type, but their modes of personal ornamentation, together with such curious customs as scarification and head-shaping. Miss Caroline Mytinger, the American artist whose work we reproduce on this page, realised what vivid results could be obtained from painting these primitive peoples, and anthropologists will feel indebted to her for her faithful records of details and of traits of personality which the camera and the pen are less skilful in producing. Tauparapi, the head-hunter, of whom an imaginative study is seen in the second illustration on this page, is described by Miss Mytinger, in an extremely interesting article in "Natural History" (the Journal of the American Museum of Natural History), as the "finest model either European or native I had ever had." He was a Papuan, one of forty leaders of a band of head-hunters which came down the Fly River, in New Guinea, to within a few miles of civilisation. "When I painted him," writes Miss Mytinger, "he was in jail at the Government station of Davao, being taught, in the kindly British fashion, the rudiments of a common language and the gastronomic refinements of rice over human flesh. Probably only a portrait-painter can understand the gratification with which I saw him assume the difficult pose of poised bow and arrow, returning after each rest—which he took without suggestion, when tired—to the marks chalked for his feet, pointing his arrow to the same place, and with the same realistic intent, which marked the first pose. Tauparapi, the primitive, with whom I had no means of communication except by sign-language, and to whom a picture of any sort must have been a mystery, is still the unexplained marvel of my experience. And though he posed with inspiration, the painting of himself, being in profile, left him unmoved. His friends, on the other hand, when brought to view it, whistled and clucked with excitement." The forceful Semitic look of his features is significant of his peculiar dignity and intelligence. Unable to communicate except by sign-language, he still indicated quite plainly to Miss Mytinger that at his home very far away he had two children, a boy and a girl, for whom he was very homesick. He demonstrated this emotion by

(Continued opposite.)



THE PAPAAN AS A BOATMAN: A MUCH-DECORATED NATIVE, WITH HIS NAME, IOMAL, TATTOOED OVER HIS HEART, STEERING WITH A PADDLE A CRAFT WITH AN OUTRIGGER AND A SAIL MADE OF MATTING.

CANNIBALS AND HEAD-HUNTERS SIT TO A STUDIES OF LIFE AND TYPES IN

PICTURES BY MISS



"TAUPARAPI": A FINE-LOOKING LEADER OF PAPAAN HEAD-HUNTERS, WITH A SEMITIC CAST OF COUNTENANCE, IN A STRIKING POSE WHICH HE ASSUMED, SHOWING A REMARKABLE UNDERSTANDING OF ARTISTIC REQUIREMENTS.



A NATIVE OF HANUABADA, NEAR PORT MORESBY IN PAPUA, COSTUMED FOR DANCING: AN ENORMOUS HEAD-DRESS OF BIRD-OF-PARADISE FEATHERS THAT SYMBOLISES HIS CLAIMS TO BE A VICTOR IN LOVE AND WAR.

MODERN AMERICAN WOMAN PAINTER: THE MELANESIAN ISLANDS.

CAROLINE MYTINGER.



A FISHERMAN CARVING THE HAUL, HE HAS MADE WITH HIS SPEARS: A PICTURE THAT RECAPTURES THE EFFECTS OF BRILLIANT SUNLIGHT ON THE OPEN REEFS OF AN ISLAND IN THE TORRES STRAITS.



TWO MEN OF THE MOTU TRIBE IN NEW GUINEA ENJOYING A SMOKE: A PIPE MADE OF A BAMBOO TUBE THAT IS FILLED WITH SMOKE AND THEN PASSED FROM HAND TO HAND.



A MEMORIAL "CORROBOREE" AT THE GRAVE OF A DEAD RELATIVE: CURIOUSLY SHAPED GRAVE-POLES, SOME OF WHICH BEAR PATTERNS DENOTING THE SUN, A LIZARD, RABBIT-TRACKS, OR OTHER SIMPLE IDEAS.

(Continued.) measuring off two heights, and, with tears in his eyes, hugging a passing dog. Such depth of feeling would seem to be strongly in contrast with the ingenious fiercely shown in the cruel barbs on the heads of the weapons he is seen holding in his picture. Of our third illustration we may note that parrot fish and lobsters appeared among the reefs of the Torres Straits Islands are the principal diet of the islanders. Fish, especially the colourful parrot fish, deteriorates rapidly when out of water, and is eaten raw, without salt. A memorial corroboree, such as is seen in our fourth illustration, is held any time from six months to a year following the death of the person celebrated. The designs on the grave-poles erected by the relatives have no special significance, though some of the patterns are the same as those in use for "paper talk," and signify, variously, rabbit-tracks, yams, the sun, a lizard, and so on. Only a few of the dance-costumes, like the one seen in our sixth illustration, remain. The missions claimed that the bird-of-paradise feathers on special sticks in the centre embodied a significance which in an article of clothing was not becoming to a Christian convert. It may be noted in connection with the Motu smokers seen in the seventh illustration that tobacco was apparently in use in this part of New Guinea when the first Europeans of history landed. The bamboo tube filled with smoke and passed from hand to hand is still the favourite cool smoke of the ordinary village native.

In dressing girls for the dance in the way seen in our eighth illustration, the dancer is rubbed with shredded coconut and decked with heirlooms, brightly coloured frangipani blossoms, and certain herbs. The old woman is a "garden sorceress," who also happens to be the local tattoo artist. With the exception of the noble-looking Papuan head-hunter already described, Miss Mytinger did not find that natives made very tractable models. "Usually," she writes, "in sophisticated villages, as soon as the painting developed to the point of being an unmistakable likeness, the crowd of villagers who had assembled at the beginning of the first sitting and remained from that time on shouted with mirth" until the wretched model ran away out of shame and bashfulness. The artist, too, was sometimes credited with powers of sorcery, and this increased the natives' suspicion of her proceedings. On one of the British Solomon Islands she began a study of a mother and a baby; the child screamed every time it caught the artist looking at it. The next day the sitters did not appear, and the mother, when finally found, confessed that, in spite of this being a mission village, it was the general opinion that Miss Mytinger had put "puri-puri" on the baby, whose unprecedented howls would be only accounted for by witchcraft.



"MAIDEN AND SORCERESS": A GIRL FROM HANUABADA, WEARING A CRESCENT-SHAPED ORNAMENT OF MOTHER OF PEARL, A MARK OF HIGH LINEAGE, BEING DECKED FOR A DANCE WITH BRIGHTLY COLOURED FRANGIPANI FLOWERS.

A PAGE FOR COLLECTORS. DAGGERS.

By FRANK DAVIS.

London, and also a little bit terrified by the technical terms necessarily used in auction catalogues. I was looking round Sotheby's a month or so ago and overheard a remark passed by a woman who was looking at various weapons in a glass case. "What beautiful things these are!" she said to her friend. "But"—referring to the book of words—"what on earth is a basilard?—and what are quillons?" I propose, therefore, from time to time, to select a few examples of the many sorts of weapons and pieces of armour that are ordinarily to be seen, and to explain as far as possible what they are and how they developed.

Let us commence with some daggers. Here at least are beautiful things which can be housed in the smallest flat or the newest Baronial Hall without interfering with the circulation. In the fifteenth century they must have existed, not by the hundred or thousand, but by the million, for no man would go abroad without one hanging from his girdle.

I immediately break a resolution made a few lines above and illustrate not an ordinary, but a most extraordinary—indeed a unique—dagger, just to show how fine was the work sometimes lavished upon these little weapons. Fig. 1 will be recognised even from the illustration as a most noble example of craftsmanship. Its decoration is of silver gilt, and round the hilt are little silver panels of the Twelve Apostles. At the head of the hexagonal pommel—which is shown separately—is a crystal, no doubt a charm-stone (it will be remembered how every mediæval ring was not only a jewel, but had much virtue as a charm in addition). The pommel is composed of two sections, the upper portion being removable: beneath the top is inserted a seal held by a catch, that of the Earl of Ranst, the owner of an estate near Antwerp. This dagger with the beautiful Gothic character of its decoration was found in a roof at Antwerp, and can be dated about the year 1450.

Fig. 3 is a basilard—the term which so mystified my neighbour at Sotheby's—the ordinary

weapon of the ordinary freeholder or merchant. The wooden grip is missing, but the type is always as shown—an oblong piece of iron for the pommel at the top, and at the junction with the blade another oblong piece of iron or bronze to form the quillon. Fig. 2 is far more sophisticated, if not so rare a type. It is German, with enamelled and silver hilt and pommel, the latter mushroom-shaped.

Finally, we reach Fig. 4, a Swiss weapon of about 1550. It is well known that Holbein designed jewellery and other things, and among them were several decorations suitable for dagger-sheaths. This sheath reproduces his essay in the *macabre*,

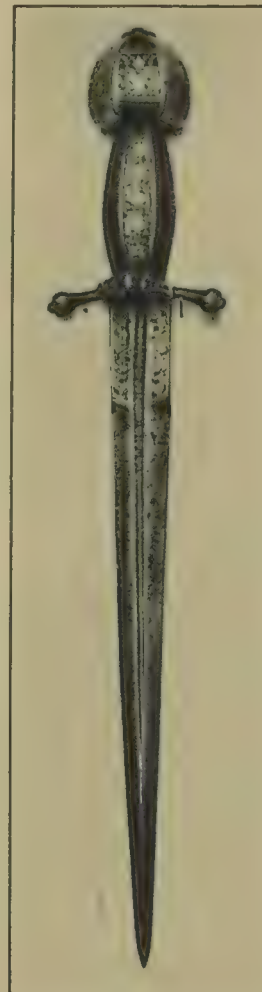


FIG. 2. A GERMAN DAGGER OF THE EARLY SIXTEENTH CENTURY: A BEAUTIFUL WEAPON WITH A HILT IN ENAMEL AND SILVER.

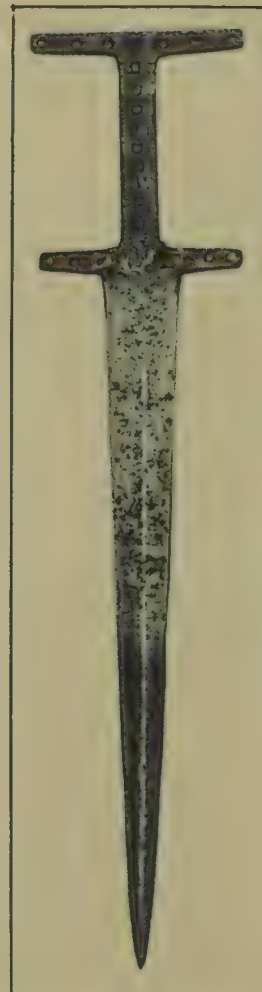


FIG. 3. A BASILARD OF THE FIFTEENTH CENTURY: THE TYPE OF DAGGER CARRIED BY THE "MAN-IN-THE-STREET"—SHOWING THE POMMEL (AT THE TOP OF THE HANDLE) AND THE QUILLON (BETWEEN HANDLE AND BLADE).

"The Dance of Death." Protruding from it will be noticed the ends of a little knife and of an awl—a similar arrangement to that of the Scottish dirk.

As usual in embarking upon a rather complicated subject, one is confronted by the difficulty of what to omit rather than of what to reproduce. Other types must, on this occasion, be mentioned and not illustrated.

Like the basilard, and contemporary with it, was the rondel; but instead of the straight pommel and quillon, the pommel was circular, and instead of a quillon a flat circular guard was set above the blade rather like the Japanese *tsuba*, or sword-guard, several varieties of which have been illustrated on this page. Another easily-recognisable type was the so-called "kidney" dagger, in which the quillons were formed of two small kidney-shaped projections. Then there was the "ear" dagger, in which two little projections issue on either side of the pommel; and finally the *cinquedea*, in which the quillons droop downwards and the blade commences with—as the name suggests—a breadth of five fingers: a definition not to be taken too literally, but sufficiently emphasising the distinctive shape—a very broad blade, beneath curved quillons, narrowing rapidly to the point.



FIG. 4. THE SO-CALLED HOLBEIN DAGGER: A SWISS WEAPON OF ABOUT 1550 WITH A SHEATH REPRODUCING HOLBEIN'S "DANCE OF DEATH."

The sheath is in bronze gilt, and from it the ends of a little knife and an awl can be seen protruding—a similar arrangement to that of the Scottish dirk.



It is no longer considered essential for the successful man of business to retire to a battlemented stucco villa and fill its hall with a heterogeneous collection of pseudo-antique arms and armour and an equally doubtful series of ancestral portraits;

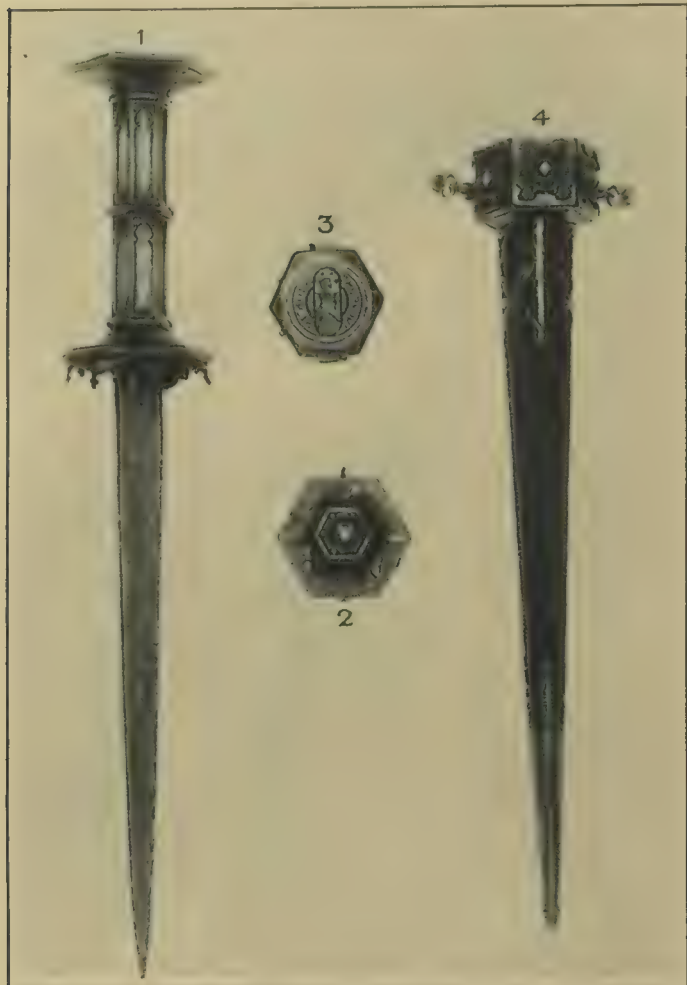


FIG. 1. A VERY FINE DAGGER DATING FROM ABOUT 1450: (1) THE ENTIRE DAGGER; (2) THE HEAD OF THE POMMEL, WHICH CAN BE REMOVED FROM THE HILT; (3) A SEAL THAT FITS UNDERNEATH THE POMMEL; (4) THE SHEATH.

The pommel of this dagger can be taken off the hilt. The pommel has a seal beneath it—that of the Earl of Ranst. The decoration of the dagger is in silver gilt, and round the hilt are little silver panels of the Twelve Apostles.

Photographs Reproduced by Courtesy of Mr. H. Furmage.

though, if it is possible to judge from a large notice-board beside one of the main exits from London, Baronial Halls, all in a row and furnished with every convenience, are not without their appeal to modern taste. Once upon a time a romantic liking for what was vaguely thought to be both Gothic and chivalrous—a taste fostered greatly by the Waverley Novels and delightfully satirised by Peacock in "Crotchet Castle"—produced an immense and totally uninformed demand for anything resembling ancient armour and weapons—which demand was, for a generation after the 1860's, dutifully and notably supplied, largely by two admirable factories—or should I write "fakeries"?—one at Dresden, the other at Munich. The copies made were extremely good, and, so I am informed, it was wonderful how a brand-new suit could be given an appearance of authenticity by a three months' immersion in a cess-pool! More than one fortune was made out of this entertaining business, until collectors began to approach their subject in a sceptical and scientific spirit. Wrong specimens can still be found, of course; but they are, in the main, survivals from the nineteenth century and not forgeries of the past thirty years.

I think the average person is inclined to be a little overwhelmed by the multiplicity of the pieces he sees in the Wallace Collection or at the Tower of

BEAUTIFUL SPAIN



An aspect of the Monastery of ESCORIAL.



GRANADA. The Alhambra Courtyard of the Lions.



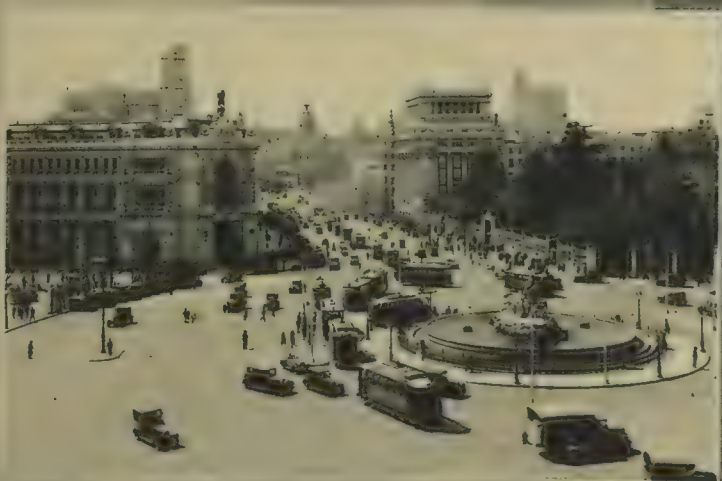
SEGOVIA. The Castle.



SANTANDER. Polo Field.



SAN SEBASTIAN. From Monte Igueldo.



MADRID. Plaza de Castelar and Alcalá Street.

VISIT SPAIN where Sun is Shining and Life is Smiling

The Country of Romance, which offers attractions of many kinds. A journey across Spain takes one through towering mountains into villages with a charm all their own, inhabited by conservative, picturesque peasants whose courtesy is proverbial. In sharp distinction to this Arcadian existence, cities abound, impressive with churches, gracious with ruins and relics of days gone by. For the artist there are not only pictures painted by great craftsmen, but also those limned on the canvas of the sky.

On the purely material side, Spain offers comfort unexcelled by any country in the world. Though intensely conservative, even primitive in parts, the most modern conveniences are available. Together with this there is a geniality of welcome extended by the Spaniards which enhances the more solid attractions of the land.

In these days of economic depression, money is a prime consideration. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Offices of the National Board for Travel in Spain, at PARIS, 12, Boulevard de la Madeleine; NEW YORK, 695, Fifth Avenue; ROME, 9, Via Condotti; GIBRALTAR, 63-67, Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits, or The American Express, or Dean & Dawson Ltd., or any other Travel Agency.

THE PLAYHOUSES.

"GRAND HOTEL," AT THE ADELPHI.

THE adaptation of such a book as "Grand Hotel" for the stage may not be art, but it is brilliant stage-carpentry, and Mr. Edward Knoblock has made as good a job of his task as he did in "The Good Companions," though Mme. Vicki Baum's book lacks the warm humanity of Mr. Priestley's. Mr. Max Hasait's staging is a miracle of realism;



MR. LESLIE NECK, THE NEW MANAGING - DIRECTOR OF THE COLUMBIA GRAPHOPHONE COMPANY: AN APPOINTMENT WHICH COMES AS A SEQUEL TO THE MERGER OF THE TWO GREAT COMPANIES, H.M.V. AND COLUMBIA.

Mr. Leslie Neck is described as a man still in his thirties, who entered the industry only seven years ago in a comparatively junior capacity. Mr. Neck was a soldier at twenty-one, a Staff Officer in France at twenty-two, and was awarded the Military Cross in 1918. He was formerly English branch manager in the H.M.V. Gramophone Company.

his settings seem as solid and as spacious as a hotel itself, and as each of the nineteen scenes whirled away on the revolving stage, it seemed as if a giant housebreaker must have been at work during the momentary fall of the curtain. What tasks the stage crew performed behind the curtain may only be guessed at, but

it is certain that, quite as much as the actors, they deserved the "call" accorded them by the first-night audience. The lobby of the Grand Hotel, with its parading page-boys, hurrying visitors, and general air of bustle, was a fine piece of production, and an impressive set was the façade of the hotel, stretching right across the stage, along which Baron von Gaigern climbed on his way to steal the dancer's pearls. Mr. Ernest Milton, wonderfully made up as the scarred Dr. Otternschlag, walked apart, a melancholy man. Mr. Ivor Barnard was a pathetic little figure as Kringelein, so nervously anxious to see life during the few months he had to live. Mr. Hugh Williams gave a beautifully poised performance as the Baron. Mme. Elena Miramova had a finely-fragile air as the tired dancer who sees herself a falling star, and her little love-scene with the Baron who had come to steal her pearls was most effective. A perfect performance was given by Miss Ursula

Jeans as Flaemmchen; of all the characters, she might have stepped out of the book; her matter-of-fact acceptance of life was perfection itself. For some time Mr. Raymond Massey has been in the front rank of producers; with this production he takes many steps towards the head of that rank.

"THE YOUNG IDEA," AT THE ST. MARTIN'S.

There can be few promising young dramatists who have developed so brilliantly as Mr. Noel Coward, and for that reason the revival of this, his second play, is interesting. Like most of his later plays—all, perhaps, save "Bitter Sweet"—it lacks humanity; but the characters are theatrically alive, and the situations are stagily effective. As this comedy was written at the age of twenty-one, and the author had been on the stage since the age of eleven, he can hardly be blamed for drawing his fox-hunting characters from his imagination, though his sketches of Gerda and Sholto, two very objectionable, if bright, young children, may very well have been drawn from memory. Their efforts to discredit their already sufficiently discreditable step-mother, in order that their father shall return to his divorced wife, who is living in Italy, are ingenious enough, and keep the audience continuously amused. Mr. Arthur Macrae gave a very fine performance as Sholto. He played the rôle on less precocious lines than Mr. Noel Coward himself did some years ago: the boy seemed at heart a nice kid, though spoilt by an adoring mother of the sort that is more to be appreciated on the stage than in real life. Mr. Cecil Parker, as the father who was not such a fool as he pretended, was perfect; and Miss Iris Hoey's appearance in the third act gave the play a new and farcical life.



THE NEW P. AND O. PASSENGER AND MAIL LINER "STRATHNAVER," BUILT BY VICKERS ARMSTRONG: A MAGNIFICENT ALL-ELECTRIC SHIP, WITH A TOP SPEED OF 23 KNOTS. The "Strathnaver" recently went through her trials successfully on the Clyde. Her means of propulsion is virtually a huge electric-power station, with four Yarrow water-tube boilers, said to be the biggest yet constructed for a mercantile ship, supplying steam at 400 lb. per square inch pressure to two turbine-driven electric generators.

WONDERS OF THE AGES...



They marvelled at the Rocket.....

but what would Stephenson have thought of an engine covering four hundred miles in six hours?

Times have changed, too, in shirt and pyjama wear for men. In place of harsh, expensive and

poorly-made garments, we have those made of the famous fabric—"TRICOLINE"—silk-smooth, very reasonable in price, and perfectly tailored. And in reliable colours to suit every purpose and inclination.

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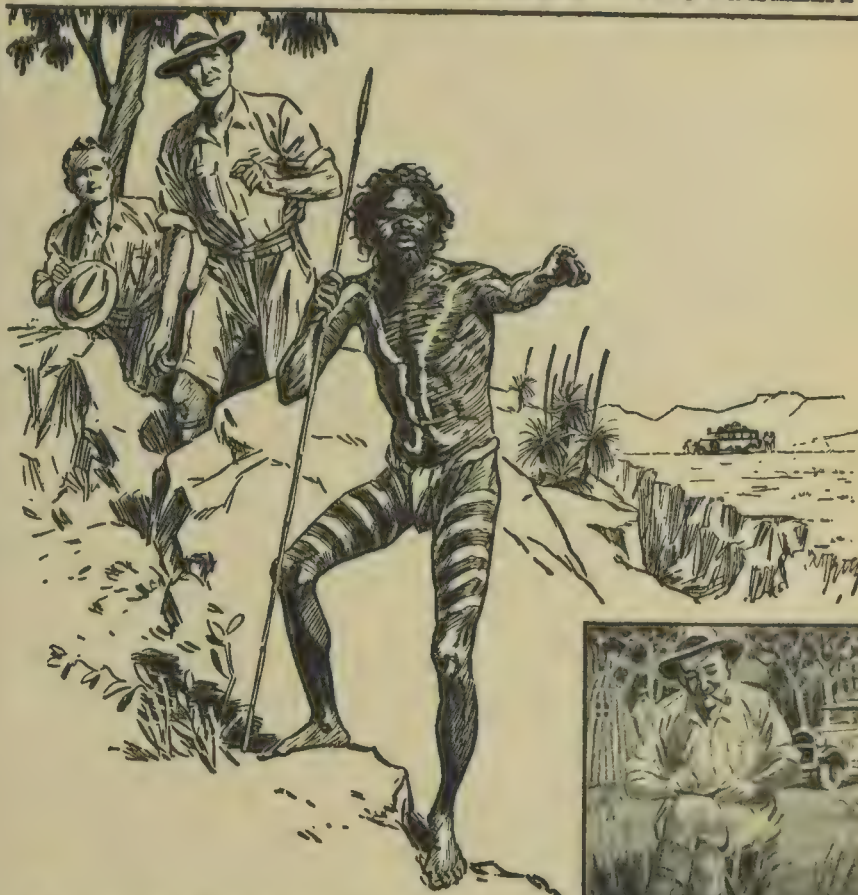
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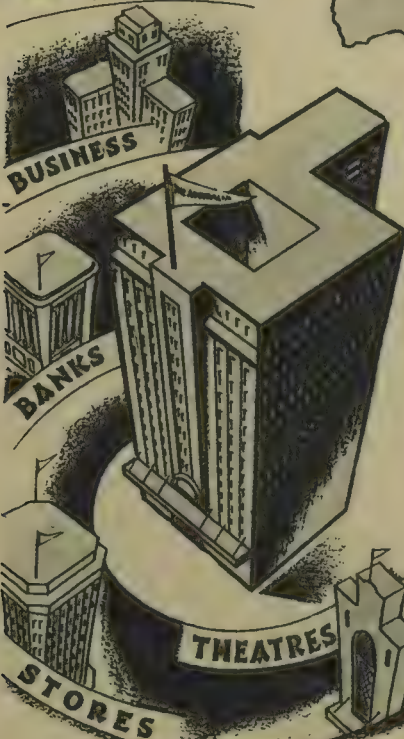
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

"BETTER cars which cost no extra money" appears to be the slogan of motor-manufacturers in all parts of the world as they individually announce the new 1932 models. England certainly leads in the light-car category. By way of parenthesis I ought to remark that it is wrong to describe them as "small" cars, as the new models provide coachwork on the chassis to seat four full-sized mortals in comfort. The chronological order of the publication of the new British light-car models began with the Standard on July 28 (the Chrysler "Six" and Plymouth "Four" interposed on July 30), followed by the Humber on Aug. 7, the Hillman and new Triumph



ONE OF THE LATEST PRODUCTS OF THE HUMBER-HILLMAN COMBINE: THE NEW 16-50 HUMBER SALOON.

on Aug. 19, and the Rover on Aug. 21. Singers revealed their new season's programme on Aug. 31, and the Austin Motor Company on Sept. 1, followed by Morris: so that practically everybody will be able to make up their minds many weeks in advance as to the cars they wish to inspect at Olympia on Oct. 15 to 24.

New Rover "Pilot" Car.

Rover's central attraction for their agents, dealers, and customers lay in the new 12-h.p. six-cylinder "Pilot" car. This has an overhead-valve engine, 59 mm. by 86 mm. bore and stroke, with a total capacity of 1410 c.c., and comes into the "pukka" 1½-litre light-car class. Its rating is 12.95 h.p., so it is really a 13-h.p. and not a 12-h.p. "six." It has a four-speed gear-box with silent third, an enclosed propeller-shaft, and worm-driven rear axle, and is fitted with semi-elliptic springs in front and quarter-elliptic springs at the rear. Hydraulic shock-absorbers are fitted all round. The specification includes a large-diameter spring steering-wheel, dip and switch head-lamps, and a Protecto safety-glass windscreen. The wheelbase is 8 ft. 8 in., track 4 ft. 2 in., and ground clearance 7 inches, so that this light six-cylinder



AN IDEAL CAR FOR HOLIDAY USE: A TRIUMPH SUPER NINE COACHBUILT SALOON—AND AN IMPROMPTU DANCE.

"Pilot" Rover should make friends in all parts of the world. Bucket front seats on the Leveroll sliding system, centre arm-rest in the rear seat as well as the side arm-rests (the former folding up when not required), and attractive bodywork make this "Pilot" a very low-priced automobile carriage at its listed figures of £225 for a pressed

[Continued overleaf.]

AUSTIN

ANNOUNCES

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PRICES EFFECTIVE SEPTEMBER 2ND.

SEVEN MODELS

	NEW PRICE	OLD PRICE (Including Extras)	SPECIAL FEATURES
De Luxe Saloon . .	£128.0.0	£140. 0.0	With sunshine roof and upholstered in leather from best selected hide.
Standard Saloon . .	£118.0.0	£130. 0.0	Upholstered in wool repp or leather cloth.
Tourer	£118.0.0	£122.10.0	Upholstered in leather cloth.
Two-Seater	£118.0.0	£122.10.0	

TWELVE-FOUR MODELS

Burnham De Luxe Saloon	£288.0.0	£316.19.0	With sunshine roof, bumpers and Magna wheels.
New Windsor Saloon	£268.0.0		With new all-steel body of attractive appearance.

TWELVE-SIX MODELS

New De Luxe Harley Saloon	£225.0.0		With sunshine roof and bumpers. Upholstered in leather from best selected hide or moquette.
Harley Saloon . . .	£198.0.0	£198.0.0	Upholstered in wool repp or leather cloth.
New Open Road Tourer	£198.0.0		Entirely new bodies. Upholstered in leather cloth.
New Eton Two-Seater	£198.0.0		

SIXTEEN MODELS

Burnham De Luxe Saloon (six window) . .	£325.0.0	£352.19.0	With sunshine roof, bumpers and Magna wheels. Upholstered in leather from best selected hide, moquette or repp.
New Westminster Saloon (four window) .	£350.0.0		New model with de luxe finish as above.

SIXTEEN MODELS

	NEW PRICE	OLD PRICE (Including Extras)	SPECIAL FEATURES
Burnham De Luxe Saloon (with drop-head)	£325.0.0		With bumpers and Magna wheels. Upholstered in leather from best selected hide, moquette or repp.
New Windsor Saloon	£298.0.0		With new all-steel body having low and pleasing lines.
Open Road Tourer	£290.0.0	£310.0.0	Roomy five-seater with full all-weather equipment.
Harrow Two-Seater	£290.0.0	£310.0.0	With smart lines and comfortable dickey-seat.

TWENTY MODELS

Ranelagh Limousine or Landaulet (wheelbase 11' 4") . . .	£575.0.0	£587.15.0	With bumpers, Magna wheels and Vaumol hide or repp upholstery.
Mayfair Saloon (wheelbase 10' 10") . . .	£550.0.0	£552.15.0	With sunshine roof, bumpers, Magna wheels and Vaumol hide or repp upholstery.
New Whitehall Saloon (wheelbase 10') . . .	£525.0.0		With special light chassis, sunshine roof, bumpers, Magna wheels and Vaumol hide or repp upholstery.
New Carlton Saloon (wheelbase 10') . . .	£498.0.0		With special light chassis, fixed roof, bumpers, Magna wheels and leather upholstery.

All models have Triplex glass, Dunlop tyres and chromium finish.

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AS . DEPENDABLE . AS . AN . AUSTIN

(Continued.)

steel saloon and £230 for the Weymann saloon and Weymann sportsman's coupé. The Rover range for 1932 consists, therefore, of the 10-25-h.p. "family ten" four-cylinder, the new "Pilot" 13-h.p. six-cylinder, the "two-litre" six-cylinder, and the "Meteor" Rover six-cylinder models, each carrying a number of different styles of bodywork. The Rover "Ten" saloon is now marked down to £179, the "two-litre" to £285, and the "Meteor" remains at £398, including many improvements. The prices quoted come into effect as from Sept. 1.

New "Nine" Triumph.

The Triumph Motor Company have certainly scored a "bull's-eye" with their new four-door coachwork on the "Super Seven" cars for the 1932 season. The full range of this firm's product includes an entirely new 9-h.p. car, the "pillarless" four-door bodies on the "Seven," and the six-cylinder "Scorpion," which is improved while its price is reduced. The new 9-h.p. car is styled the "Super Nine." It has a four-speed gear-box, overhead inlet-valve for the engine with a three-bearing crankshaft, and is rated at 8.9 h.p. The standard saloon gives ample accommodation for four persons, is good to look at, and sells for £175. The *de luxe* saloon is priced at £185, and either of these can be fitted with a sliding roof for an additional £2 10s. only. Silent-bloc bushes are fitted on the semi-elliptic springs to save trouble in lubricating them. A rear-mounted fuel-tank and underslung worm drive for the rear axle are other items. Both saloons have four doors and a six-light coachbuilt body. The new "Super Sevens" are £140 for the open two-four-seater and the tourer, and £147 10s. for the sports two-seater. Four different coachbuilt saloons are offered, the two-door and the "pillarless" four-door at £150 each, and the two- or four-door *de luxe* at £165. The latter cars have four-speed gear-boxes. The "pillarless" saloons have no centre column, as in ordinary designs of the closed carriage. The result of this arrangement is an entrance space nearly 4 ft. wide when both doors are opened. Also, the design provides the advantage that the rear door cannot be opened inadvertently by children or thoughtless

passengers in the rear seats, as the front door locks it in closed position. The six-cylinder Triumph "Scorpion" is now built in three types: a two-four-seater *de luxe* at £175; a four-door coachbuilt saloon at £185; and a *de luxe* model with four-speed gear-box at £205. All-round improvements include increase of the track to 3 ft. 7½ in. and the wheel-base to 7 ft. 8½ in., the fuel-tank in the rear of the chassis, with semi-elliptic springs with silent-bloc bushes and Luvax hydraulic shock-absorbers. In addition to its four-speed gear-box, the *de luxe* saloon is standardised with a sliding roof, spring bumpers, safety glass all round, and real hide upholstery. All Triumph cars are fitted with Lockheed hydraulic brakes.

Low-Priced Hillman "Vortic."

The eight-cylinder "Vortic" has had many improvements effected for the 1932 models, resulting from its use during the past twelve months. Special attention to the design of the cylinder-head, valve-gear, and pistons has brought about a great increase in the acceleration and maximum speed, combined with very smooth running, as expected from an eight-cylinder-engined car. Purchasers of the new series of "Vortic" Hillman 20-h.p. saloons will receive added beauty and luxury in the bodywork at £50 less than the 1931 cars. It is now listed at £375, in place of £425. An entirely new model is the "Vortic" 20-h.p. sports saloon, costing £405. This is a close-coupled saloon, truly comfortable in all its seats, with built-in luggage-trunk in the tail and four doors. This has a sliding roof. As the Hillman "Wizard" is practically a new proposition, although nearly 3000 cars are in the hands of the public, there are no changes either in price or specification. It can still be obtained at £270 for the family saloon, either with the 16-h.p. or 21-h.p. engine, at choice of purchaser. The wire wheels can now be supplied in colour if desired, at no extra charge. Safety Triplex glass is used on all Hillman models, and all of these cars may be obtained with either right- or left-hand steering to suit the rules of the road in all parts of the world. The third Hillman model for the 1932 season is a four-cylinder light car of about 9 h.p., but the details

must be reserved until our Motor Show Number, or else there will be little left to attract the crowds to Olympia. Hillmans have wisely decided to keep this a secret until the Show.

Guide books and directories do not, as a rule, make good reading—but the Southern Railway have produced in "Southern Ways and Means" (issued by the Southern Railway; 6d.) a booklet which is not only a priceless manual of information, but such amusing reading that "you can hardly put it down." Written by E. P. Leigh-Bennett and illustrated by Fougasse with engaging simplicity and humour, it gives the facts about such serious matters as "Routes to the Continent," "Luggage Abroad," "Passports," and "Customs," but gives them with the nonchalant exactitude of the expert who is absolutely sure of his ground. On subjects like "Seaside Assistance," "The Stationmaster," or "Season Tickets," the author blossoms forth as an admirable humourist and observer of life—still handing you out valuable information, but with a *brio* that marks him out as an excellent companion on a railway journey or on a quiet evening at home.

On another page in this issue is the complete plan of a fascinating miniature house designed by a well-known Welsh architect as a gift from the people of Wales for Princess Elizabeth on the latter's sixth birthday. It is a perfect reproduction of an old Welsh thatched cottage, built to a scale of two-fifths the ordinary size. Gas, water, telephone, and electric light are installed. Amongst the many extremely practical items of furniture which will interest the housewife is a tiny model of a new refrigerator which is really inexpensive and is operated by gas. The original "Freezolux," which the miniature represents, has two great assets—it costs only £29 10s. complete and only gas is needed for the running of it. The gas is not consumed continuously, but is automatically controlled by the temperature. The actual cupboard capacity is ample for the needs of the average household, and three trays give a continual supply of ice for drinks, puddings, etc. Thus refrigeration, an ideal method of keeping food in perfect safety without risk of germs, is brought to the level of an economical comfort which can be enjoyed by the average household. The cabinets can be seen and full particulars obtained at the Electrolux salons at 153, Regent Street, W.



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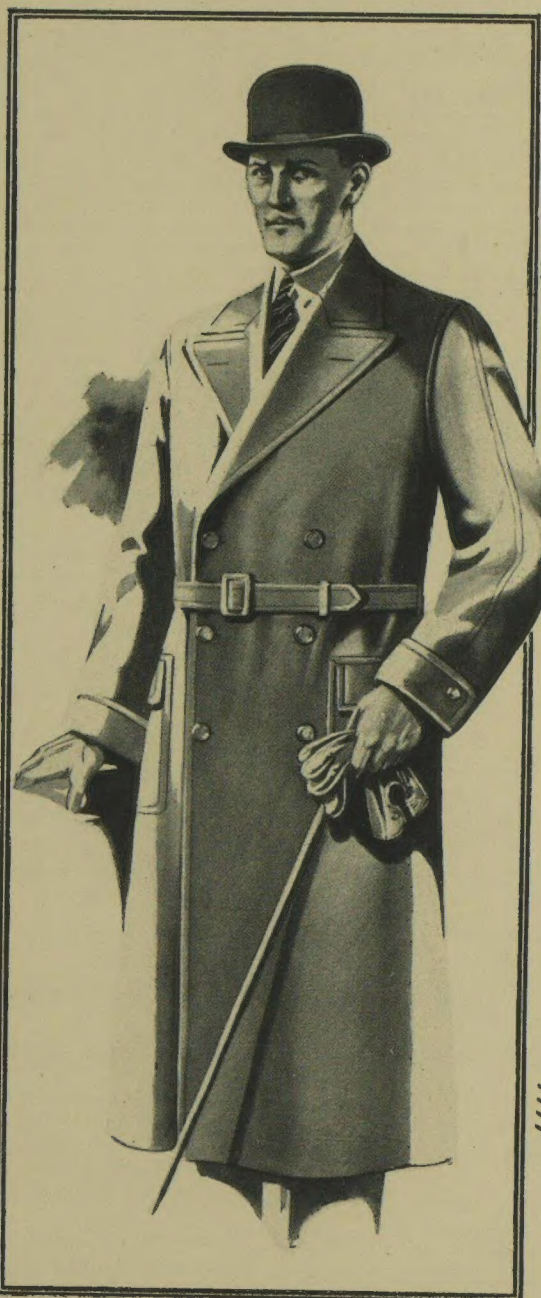
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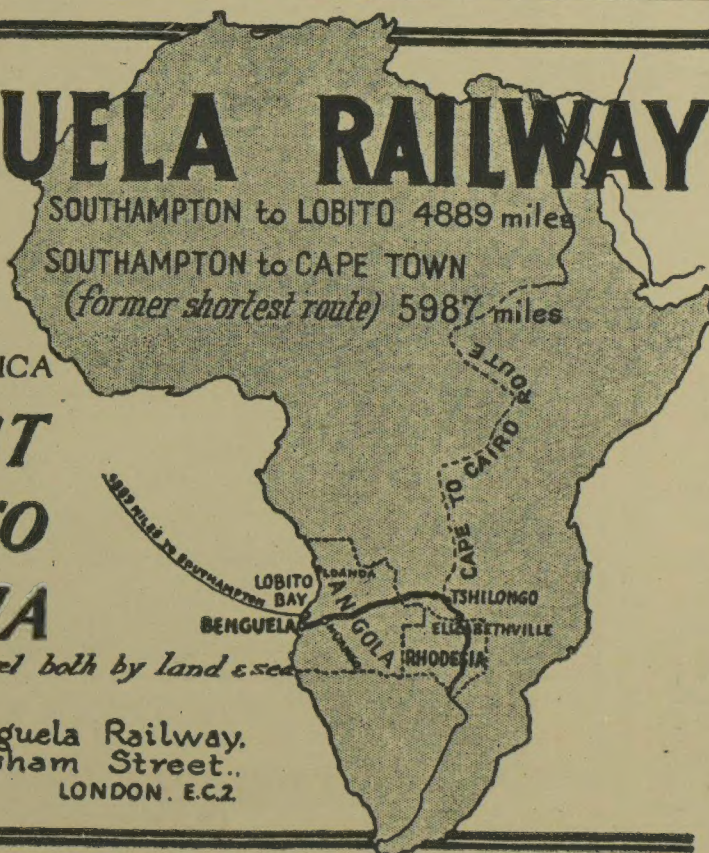
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“OVER THE BOUNDING MAIN.”

(Continued from Page 384.)

in the merchant service, they were even worse in the Navy: the wonder is, not that service was often grudging and even mutinous, but that there was any service at all. Life at sea to-day is not the lap of luxury, but compared with his predecessor of three hundred or even one hundred years ago, the modern seaman lives like the favoured crew of Captain Reece, “commanding of ‘The Mantelpiece.’”

Mr. Chatterton pays due honour to the most ancient of all marine vocations, and one from which the glory has now unhappily departed—viz., piracy. This was, of course, a thriving industry of the ancient world, and reached such dimensions in the first century B.C. that Rome had to equip a special fleet against it; and it continued vigorously in every age until quite recent times. Privateering in the grand manner of Drake and Hawkins lent it respectability, as well as romance and reward: and in the sixteenth century it was an elaborately organised industry which public opinion admired rather than condemned. It is interesting to learn that “the royal officials in the west of England were corruptly in commercial contract with the pirates at Bristol and Cardiff,” and that in Cornwall the Killigrew family, who owned the whole of the countryside near Falmouth, supported the pirates wholeheartedly. Cornwall, Devon, and Dorset supplied whole generations of men—mainly small freeholders—to whom “piracy seemed no more a crime than it did to the early Greek sailors; it was an opportunity of plucking a ripe harvest and then retiring quickly.” The “racket” is not an entirely modern invention! Mr. Chatterton very properly regards it as a sign of “the moral decay following the Reformation” that English piracy, that boon of boyhood, collapsed.

It is, perhaps, a disadvantage for the general reader that much of this book is devoted to the technicalities of naval design. Land-lubbers like the present writer may find themselves a little nonplussed by such a passage as this: “In each chess-tree is spliced a strop, and we understand that a luff-tackle with a hook at both ends will be hitched to the strop, and cringle of mainsail (or for that

matter the foresail) at the clew, so that the canvas can be hauled nice and tight to windward. Gone is the out-ligger, which was a noticeable feature of Elizabethan ships, when the mizzen-mast was placed so far aft that there was not room aboard to haul the mizzen sheets flat enough. . . . A small yard, with neither jeers nor tyes, we note on the mizzen-mast. This is the cross-jack, being used not for spreading a sail, but as a convenience in hauling out the mizzen topsail.” But what may be a handicap to the shoregoer will doubtless be an attraction to the initiated.

C. K. A.

A CAPTIVE GORILLA THAT PLAYED WITH SNOW.

(Continued from Page 404.)

chimpanzee, Allegra, seizes it and hurriedly drinks her portion. The gorilla, Penserosa, on the other hand, moves about cautiously, and is undisturbed as she rolls about the straw or plays with her fingers and toes. When her pan of milk is offered to her, Penserosa will frequently pay no attention to it, or she may simply glance at the milk and continue climbing about the cage or even lightly beat her chest. After a few minutes she will lie down on her abdomen in a comfortable position (see page 405), take the pan in her hands, slowly drink some of the milk, stop, look about her, make a purring sound, then finally finish drinking.

The hot, sultry days of the New York midsummer depressed the gorilla more than her chimpanzee companion. Penserosa would lie and pant on very hot days and drink considerable quantities of cold water. In their native state gorillas may be exposed to a wide range of climatic conditions. Those found in the Cameroons live in hot, humid jungles during the wet season. Those found in the foothills and along the mountain-sides are exposed to varying temperatures, especially at altitudes of 4000 to 6000 feet, where low temperatures are prevalent at night. The so-called mountain gorilla of the Kivu Mountains is covered with long, shaggy hair which protects it from the cold.

It has been the usual practice at zoological parks to keep captive young gorillas in artificially-heated quarters

during winter weather. Plans were considered as to how Penserosa should be cared for during the winter of 1929-1930. Whether to keep her in heated quarters or to send her to a milder climate like that of Florida or Cuba were considered. Since she was in good condition and enjoyed being out of doors during the day-time, and because gorillas in their native state may be exposed to cold weather, it was decided to let Penserosa get the full benefit of the early winter sunlight and outdoor air. Her coat of hair became heavier and more luxuriant as the winter progressed. She did not suffer from the cold. Allegra, the chimpanzee, however, shivered and remained in the indoor cage most of the time. (How they both enjoyed their first experience of snow is described and illustrated on page 405 in this number.)

Penserosa continued to enjoy being out of doors each day throughout January, February, March, April, and May—one whole year, with no bad effects. She did not contract a cold during this time and remained in good condition. This is, perhaps, the first time that a gorilla has been kept out of doors during the day for an entire year in the North Temperate zone. In this case it would appear that cold weather does not have a harmful effect upon a young female gorilla. It seems probable that these anthropoid apes are more liable to succumb to respiratory infectious diseases, on account of a low degree of resistance when brought into contact with infected human beings.

When in good humour Penserosa manifests her pleasure by slapping her abdomen with her hands or by rolling over and over on the floor. Frequently she builds a simple circular nest of straw, and as a diversion rides about on the back of the chimpanzee. She lies on her back and spins herself around very rapidly by pushing against the sides of the cage, and dances about the floor beating her chest with her hands in a slow and even tempo, which would seem to indicate a sense of rhythm.

Penserosa at present appears to be in good physical condition. She continued out of doors throughout the winter of 1930 and 1931, remaining free from colds and steadily gaining in weight. Her weight reached 58 lb. on April 16, 1931, while the chimpanzee was 41 lb.

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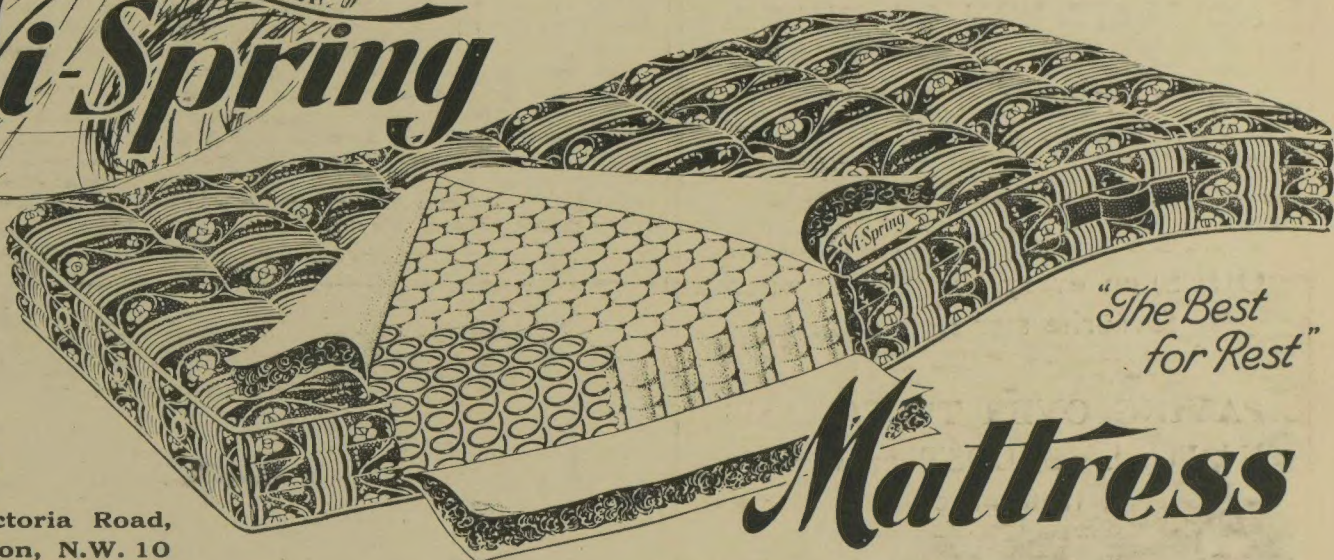
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